REPORT RESUMES

ED 020 159 TE 000 399

ENGLISH LANGUAGE FRAMEWORK FOR CALIFORNIA PUBLIC SCHOOLS, KINDERGARTEN THROUGH GRADE TWELVE.

CALIFORNIA STATE DEPT. OF EDUCATION, SACRAMENTO

PUB DATE 68

EDRS PRICE MF-$0.75 HC NOT AVAILABLE FROM EDRS. 129P.

DESCRIPTORS- *ELEMENTARY EDUCATION, *ENGLISH INSTRUCTION, *SECONDARY EDUCATION, *CURRICULUM GUIDES, *STATE STANDARDS, COMPOSITION (LITERARY), EDUCATIONAL PRINCIPLES, EDUCATIONAL PROBLEMS, EDUCATIONAL RESOURCES, LANGUAGE, LANGUAGE ARTS, ORAL COMMUNICATION, COURSE OBJECTIVES, SEQUENTIAL APPROACH, TEACHING METHODS, LITERATURE, ESEA TITLE 5,

THIS BOOK CONTAINS PRINCIPLES AND GENERAL GUIDELINES FOR USE BY CALIFORNIA SCHOOL DISTRICTS AND THE FACULTIES OF INDIVIDUAL SCHOOLS IN DEVELOPING ENGLISH PROGRAMS. THE "FRAMEWORK" IS DELINEATED IN FOUR MAJOR SECTIONS OF THE BOOK. THE INTRODUCTION DEFINES ENGLISH AS A SUBJECT AND SETS FORTH THE FRAMEWORK'S PURPOSE AND RELEVANCE FOR STUDENTS. "THE COMPONENTS OF ENGLISH"--LANGUAGE, ORAL AND WRITTEN COMPOSITION, AND LITERATURE--ARE DISCUSSED IN THE SECOND SECTION, WITH ATTENTION GIVEN TO THE FUNDAMENTAL CONTENT AND PRINCIPLES OF INSTRUCTION OF EACH COMPONENT. THE THIRD SECTION OF THE BOOK SEQUENTIALLY RELATES THE ENGLISH PROGRAM TO THE VARIOUS GRADE LEVELS, AND THE LAST SECTION DEALS WITH CONDITIONS WHICH AFFECT ENGLISH INSTRUCTION AND INCLUDES RECOMMENDATIONS. APPENDICES CONTAIN SUGGESTIONS FOR TEACHING LANGUAGE, COMPOSITION, AND LITERATURE, AND AN ANNOTATED BIBLIOGRAPHY OF RECOMMENDED MATERIALS FOR SCHOOL PROFESSIONAL LIBRARIES. THIS DOCUMENT IS AVAILABLE FROM FISCAL OFFICE, DEPARTMENT OF EDUCATION, 721 CAPITAL MALL, SACRAMENTO, CALIF. 95814. (RD)

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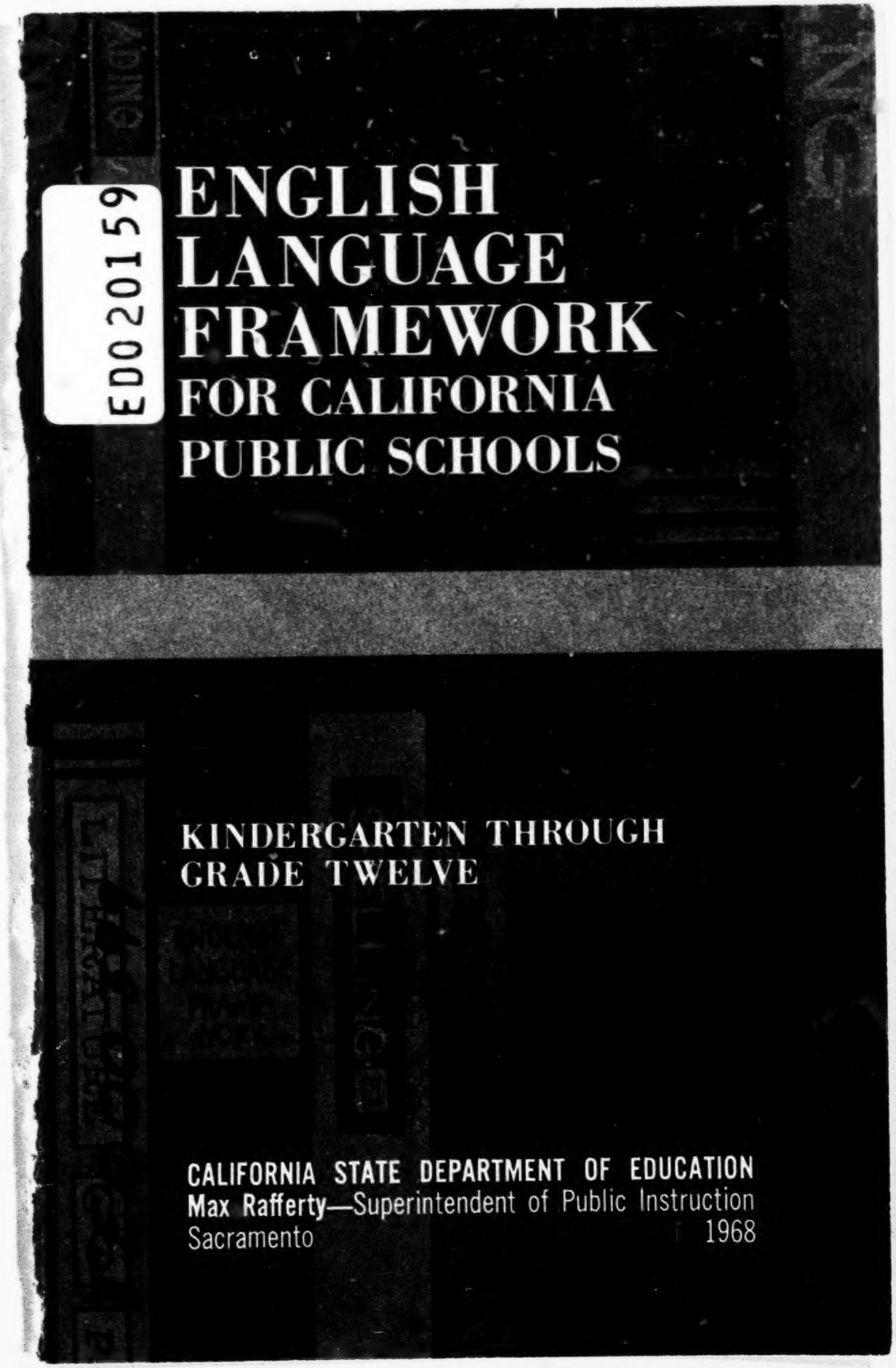

ENGLISH LANGUAGE FRAMEWORK FOR CALIFORNIA PUBLIC SCHOOLS

KINDERGARTEN THROUGH
GRADE TWELVE

CALIFORNIA STATE DEPARTMENT OF EDUCATION
Max Rafferty—Superintendent of Public Instruction
Sacramento 1968

U.S. DEPARTMENT OF HEALTH, EDUCATION & WELFARE
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ENGLISH LANGUAGE FRAMEWORK

FOR CALIFORNIA PUBLIC SCHOOLS

KINDERGARTEN THROUGH GRADE TWELVE

PREPARED FOR THE
California State Board of Education

AND THE
California State Curriculum Commission

BY THE
California Advisory Committee
for an English Language Framework

The compilation and publication of this Framework was authorized by the California State Board of Education and was funded under the provisions of Title V of the Elementary and Secondary Education Act.

Foreword

The course of study in the elementary schools must include instruction in "English as a separate subject, with emphasis on thoroughness," according to the Education Code. The code further stipulates that the teaching of English at this level will be as a discipline separate from the social sciences.

In speaking of the course of study for grades seven through twelve, the code says that during that time, five years of instruction will be given "in the use of English, designed to teach the student to read rapidly and perceptively, to write clearly and correctly, and to present ideas orally. Such instruction," the code continues, "shall include the principles of grammar and punctuation as instruments of reading and writing." In addition, the code requests that students be taught a "core of reading" designed to familiarize them with the "variety of literary forms" and to improve their reading abilities.

The *English Language Framework for California Public Schools* is designed for use by school districts as a guide for the development and maintenance of an English program that meets the Education Code requirements and provides the highest quality of English instruction possible. I hope that every school district in California will utilize this guide to the best possible advantage.

Max Rafferty

Superintendent of Public Instruction

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Preface

We would like to express our very real gratitude to all the teachers and supervisors who have conferred over and commented upon drafts of this document with various degrees of bemusement. The final version is, we are convinced, better for your criticism and encouragement. We are equally convinced that for various reasons, valid and otherwise, it will not please everyone. Faults it surely has, but it is as good as we can now make it, and we ask for it no more than an honest hearing.

We recognize that there is much excellent English teaching in the state of California, and, like the translators of the King James *Bible,* "we never thought from the beginning . . . to make of a bad one a good one . . . but to make a good one better." We would nevertheless be most sorry if we have spent some three years producing a framework which *everyone* can find some reason for dismissing with a complacent "That's just what I've been doing all the time." Please we beg of you, do not be too ready to lay that "flattering unction" to your soul. Neither, we trust, will anyone be tempted to read this document as Nelly Dean said Joseph did the *Bible,* "to rake the promises to himself and fling the curses to his neighbors." Above all, our wish is that it will be read and that it will have some influence. It is designed to be not heavy enough for a doorstop, and we hope it won't slip too easily into that catch-all bottom desk drawer.

We do not, however, propose any great novelty. After much consultation with teachers, curriculum experimenters, and authorities on different aspects of our discipline, we have found no panaceas. This is an eclectic, middle-of-the-road, and (we hope) common-sense document. But it is also idealistic, in that it asks for no less than the best possible English program taught by dedicated, informed, and enthusiastic teachers, who will not allow English to become fragmented and peripheral or to be degraded to some humble service function, but rather see it proudly as the core of humanistic education.

This Framework is organized in five main sections. The introduction states the scope of the Framework and its potential uses for designing courses of study by the curriculum supervisors and teachers to whom it is primarily addressed; defines English as a school subject; discusses the relevance of the Framework proposals to students as learners of the content and skills of English; and makes a recommendation for the establishment of a continuing advisory committee for an English language framework.

The second section discusses in some detail each of the three main components of English—language, literature, and composition—paying especial attention to the fundamental content of each, as well as to the principles underlying their inclusion in the discipline called English. While this section analyzes the discipline into its constituents in order to clarify what is proper to the subject of English, the next section treats the interaction of the components in a unified and broadly defined sequential program of study, concentrating on the student in his efforts to understand and use the subject matter of English and to develop competence in oral and written communication in the language.

The fourth section deals with special conditions affecting the teaching of English and offers recommendations in the spirit of trying to render the English program in the schools as effective as possible.

The document concludes with appendices containing lists of recommended books for school professional libraries, samples of thematic and other kinds of sequences, and other materials that may prove useful to teachers and local curriculum committees. The items included in the appendices are meant to be suggestive, rather than limiting; obviously teachers and curriculum study groups will be able to devise many other, and perhaps more practical, materials of their own that put into effect the principles expressed in this Framework.

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CHAPTER I

Introduction

On June 12, 1964, the California State Board of Education "approved appointment of an Advisory Committee on a Framework for English Language Instruction" in the public schools. The task assigned to the advisory committee was "to prepare and to write a framework for English instruction and curriculum for kindergarten and grades one through twelve." "This curriculum," continues the charge to the committee, "shall include literature, oral and written composition, grammar, spelling, and handwriting."

Purpose of the Framework

In keeping with these instructions, the California Advisory Committee for an English Framework has tried to draft a framework that can be helpful to all persons who are concerned about the nature and content of English in the schools. It is primarily addressed, however, to those responsible for adopting instructional materials and for designing and putting into effect English curricula, especially curriculum supervisors and teachers in charge of elementary and high school classrooms. The Framework is not a course of study nor even a detailed curriculum guide. It is not meant to be closely prescriptive but rather to allow for flexibility in planning and in teaching. The positions agreed upon by its authors regarding the fundamental characteristics of the discipline and the special requirements of children and youth in the schools of California are based on the research and considered judgments of persons experienced in the field of English. They are hence assumed with some confidence but are admittedly subject to revision as more is learned about English and about effective ways of teaching it. The Framework is, therefore, **a basic statement of principles and a set of general guidelines to be used by districts and the faculties of individual schools in developing programs and writing courses of study fitted to their particular situations.**

Definition of English as a Subject

Since English as a language is pervasive in all areas of the curriculum, and literate communication is a general intellectual and social value, the specific character of English as an academic discipline has not always been clear in the schools. Sometimes English has been regarded as primarily a practical tool useful for acquiring other kinds of learning. Sometimes it has been reduced to "life adjustment" or limited to business letters, parliamentary procedure, and telephone manners. Yet the specifications for the Framework laid down by the State Curriculum Commission, the report entitled *Freedom and Discipline in English* published by the Commission on English of the College Entrance Examination Board, the position paper on "The Discipline of English" of the California Association of Teachers of English, and most of the available research agree that English is a *unified* subject, the major components of which are *language, literature,* and *composition.* Each of these components includes a number of constituents that are themselves indispensable to a good school program in English. The longer statements following this introduction to the Framework endeavor first to spell out what these constituents are and then to suggest when and how they may best be introduced and interrelated in the curriculum. The statements about language, literature, and composition in the following paragraphs are meant to be brief preambles to the more ample discussions in Chapter II, "The Components of English," which begins on page 8 of this publication.

Because *language* itself is the medium of expression, it is of course the common element of all components of the curriculum in English. The content, however, which is especially pertinent to the practical and imaginative use of language, and therefore particularly recommended for study in the school English program, includes the following: pronunciation and intonation, appropriateness of usage, dialect variations, grammar and syntax, spelling, vocabulary, lexicography, handwriting, punctuation, language history, semantics, and language as a symbolic system and process.

Literature may be defined as an act of the creative imagination expressing itself in language. It does not include all speech and writing, or even all that has been well spoken or written, though certainly every example of effective expression in English can add to the stock of materials with which the student increases his own competence in using the language. It does include those imaginative works that render with especial effectiveness the quality of human experience; literature, indeed, may well be the chief of the humanistic subjects in the school curriculum. There is, moreover, a literature for every stage of human educational growth. Children's literature and many examples of literature for adolescents, as well as works of recognized merit composed for mature listeners and readers, are part of this heritage of acts of the creative imagination.

Composition is regarded by many teachers as not quite parallel to language and literature, since it is in some sense an act or process rather than a component having a specific content of its own. In both its oral and written, its practical and imaginative forms, it turns to many kinds of experience, including the resources of language and literature, for its content and techniques. Yet there does exist a traditional body of logical and rhetorical materials applicable to the processes of oral and written composing. Even though the contemporary relevance of many of these traditional materials has been called into question, a vigorous search for a modern logic and rhetoric currently goes on. For these reasons, it seems appropriate still to try to define something of the content of composition as the third of the components of English and to emphasize as its most significant elements the techniques and processes by which the speaker or writer communicates his subject to his audience.

Relevance of the Framework to Students

The chief aims of the school program in English are, as the Curriculum Commission has stated, to develop in "all children who graduate from the twelfth grade . . . competence in listening, speaking, reading, and writing English and as much appreciation and understanding as possible of the literature of America, England, and the world." All members of school faculties, specialists in the various high school subjects as well as those in charge of self-contained classrooms in the elementary schools, have an obligation to help all students toward this goal, or at least toward the first part of it. Yet during the hours of the school day actually designated for the study of English, teachers have a special obligation to see that this ultimate aim is furthered as effectively as possible. Obviously in these too few hours, English should not be permitted to become merely ancillary to, or in the last years of school, replaced by other subjects that may resemble, but do not adequately substitute for, study of English itself (for example, editing the yearbook or learning how to fill out application forms). And since English is a unity, it is doubtful that it can be well taught in disconnected segments designed to give students proficiency in some limited area (for example, by reducing study of language skills such as spelling and usage to routine workbook drill, or by making the senior year a cram course in grammar for the Subject A Examination). Instructional time for English should be devoted primarily to subject matter that clearly belongs to the major components of English and to exercises that enhance the students' competence in using the language and comprehending and enjoying literature.

Good instruction in English requires constant awareness that at every level of the school curriculum and every stage of individual pupil development, instruction in language, literature, and composition should be made to interact. Of course, trying to make every oral reading of a story or lyric poem simultaneously an exercise in composition and in some specific problem of language study would do violence to the material and to the student as a learning human being and would hence be self-defeating. Obviously there are times in class when students concentrate, and do so properly, on sheer enjoyment of a literary experience, or on learning how to interpret the information in a dictionary, or on eager discussion of a topic in which they are deeply interested, without paying conscious attention to other, even relevant, considerations. It remains desirable, nevertheless, for students to be kept as alert as possible to the unity of English and to the importance of ongoing exercise in all the basic processes involved in its study: listening, reading, speaking, writing, along with the kinds of thinking that are requisite to engaging satisfactorily in any of these activities. Literature, for instance, is meant to be heard and spoken as well as read and written; in all grades, therefore, it should be frequently experienced in both oral and written forms. Study of language should foster awareness of differences between, as well as the interconnections of, spoken and written English. Composition skills should be developed throughout the school years in varieties of both spoken and written discourse.

Sequences and unit exercises should attempt, then, to keep the components of language, literature, and composition plausibly and fruitfully interacting. No high school, for example, should offer courses in literature that completely omit exercise in critical and creative forms of oral and written composition or that slight careful study of the resources and limitations of language as the instrument by means of which the literary artist shapes his vision of experience. Although the danger of fragmentation of the English program is less in elementary schools than in high schools, even the teacher responsible for all subjects taught in his or her own classroom must be alert to effective ways of integrating the components in as many ways as possible. The "experience-dictation-reading" method employed by many teachers in the primary grades can be based upon a variety of student activities, including listening to a recording or an oral reading of some poem, story, or brief dramatic piece. In the latter case it becomes an example of interaction among language, oral composition as a prelude to exercise in writing, and literature.

Unified and sequential English programs should be planned so as to reflect principles of children's educational growth and to accommodate individual differences in the capabilities and rhythms of learning in children. An English program adequate to meet the needs of the diversified student population enrolled in the public schools of California obviously presents an almost overwhelming challenge to designers of curricula and to teachers. Yet the task must be undertaken in the spirit of providing for every student—the gifted, the academically slow to respond, and above all that group of middle capacity and interest who constitute the majority—a program in English that can encourage him to respond and to succeed in realizing for himself the ultimate goals of English studies defined at the beginning of this chapter. No pupil should be despaired of and left to mark time in an impoverished English curriculum. Without question, the difficulty of content and the level of sophistication must be varied for different groups and individuals. Every child, however, has the right to an English program throughout the school years that affords interrelated study of language, literature, and composition in such a way that he realizes as fully as possible his potentialities as a user of the language and as a reader of and listener to literature. Much research on learning and experiment with a variety of sequences and unit exercises must still be done before the best kinds of programs in English for so diversified a school population can be devised. But teachers and other persons responsible for the effectiveness of the curriculum have already done much and can do even more with the knowledge and experience at hand.

The California Advisory Committee for an English Framework has found that the most difficult part of its task has been to try to evolve a framework with sufficient guidelines for developing sequential and unified programs in English for students of so wide a variety of intellectual aspirations, needs, and abilities. The suggestions given in Chapter III, therefore, for articulating the study of language, literature, and composition in the schools do not attempt to impose some apparently logical, but educationally impractical, configuration on the English program. Yet by insisting on the unity of the study of English and on the practical usefulness of certain general sequential steps for learning its content and techniques, the committee hopes that individual teachers and curriculum planning groups will be able to use these Framework materials for the benefit of all types of pupils. It is hoped, for example, that no school system will permit the academically least competent or least interested students to be denied experience of the literary heritage in as challenging a form as they are capable of responding to. The Framework Committee also hopes that no group of exceptionally bright students will be completely freed of all obligation to study the language systematically or to learn how to write in a responsible, disciplined manner by favoring them for their special competence in reading or the creative flow of expression. Especially, the committee is concerned that truly satisfactory English programs be developed for that numerically greatest middle group who will constitute the majority of graduates from the schools.

Recommendation for a Continuing Committee

In making its recommendations and expressing these concerns, the Framework Committee acknowledges its debt to a large number of earlier studies and experiments. It also acknowledges its awareness of how much yet remains to be learned about the nature of language in general and specifically about the English language, about the processes of oral and written composition including acts of literary creation, about effective ways of inspiring students to become involved with worthwhile literature, about the effects on all these matters of changing cultural patterns, and about the development of new media for communicating and preserving information.

For these reasons, the Framework Committee submits this version of an English framework in the spirit of a working, rather than a final and authoritative, document. Research concerning and creative experimenting with the curriculum must proceed apace if the English program in the schools is to become truly effective. As a group the committee has come to realize, after some three years of working together, that the labors of a framework committee can never really be finished. The committee has recommended, therefore, that an indefinitely continuing committee for an English language framework, with a new group of members, be appointed to carry on the task.

CHAPTER II

The Components of English

Although opinions differ as to their interrelationships, the professional consensus is that the components of English as a subject for study are *language, literature,* and *composition.* For the purpose of identifying the constituents of these components and the rationale of instruction in each, the three will first be discussed separately. Then, in the next chapter, suggestions will be made for assuring their interaction to form a unified and sequential program of English studies in the schools.

Language

Principles of Instruction in Language

Language, man's greatest invention, is a system of symbols by which one individual can share experiences, ideas, and feelings with another. Since the essential human interest in any symbol system is in how to use it effectively, English language teaching is concerned primarily not with expounding the system itself but rather with exploring the intricate relationships between the writer or speaker and his subject and between the writer or speaker and his readers or listeners as users of that system. And since this human need to relate to his kind is also at the center of instruction in composition and literature, language is the chief unifying element in the discipline of English.

Mankind has recently emerged from a predominantly typographic culture, which tended to quiet the voice and produce the isolated writer or reader, into a culture in which electronic inventions have reactivated the human voice and resocialized man in ways that we are just beginning to understand. Today's schools have, therefore, an even greater obligation than did the schools of the past to equip students to deal with oral as well as written language. In this new culture, the *English* language, oral and written, has attained a worldwide importance it did not possess even three decades ago. It is spoken by one-tenth of the world's people, is one of the working languages of the United Nations, is often the only means of communication between different language-speaking groups, and its literature, particularly the works of recent American authors, such as Steinbeck and Faulkner, is sometimes better known to European youth than to American youth.

Because the English language is the medium of instruction in all areas of school life, the teacher in any subject guides language development and the intellectual growth it fosters. In this sense, any teacher in the American public schools is a teacher of the English language, and the teacher in the self-contained classroom has a unique opportunity and responsibility. In all classes teachers should support each pupil's effort to share an experience, to express a concern, or to explain an idea. By alert and understanding attention to how a child puts something as well as to the factual content of what he says, teachers in all subjects can encourage and develop a feeling for words, an interest in dialects, and an appreciation of the apt comparisons and fresh metaphors which often sparkle in children's speech. Pupils thus should come to know that language diversity is characteristic of American life, a diversity recorded in the best American literature, but that standards exist at every level for every occasion.

The specialist teacher of English shares the general responsibility of all teachers for language growth and also undertakes other responsibilities that are uniquely those of the English program—a specialist's knowledge of the English language as a system and as a social and cultural force. He should realize, for instance, that recent studies show that children from various socioeconomic levels use language differently. Boys and girls from lower class and less advantaged groups tend to employ language mainly for concrete, immediate needs. The purposes for which they have seen language used at home and among their peers are often limited to ordering and forbidding. Children from higher socioeconomic levels, on the other hand, tend to use language for many more purposes—to express nuances of meaning, to examine the past, to express subjective inner feelings, to reason about cause-and-effect relationships, and to speculate about the future.

Constituents of Language Instruction in English

While all teachers share the responsibility of enlarging the child's world through language, English language teachers, in particular, must assume responsibility for helping children make progress toward these special understandings: (1) that categorizing and generalizing are means of ordering relationships; (2) that figurative language, whether metaphor, simile, or analogy, is a basic way of extending meaning and of explaining relationships; (3) that language is a symbol system representing reality but is not reality itself; (4) that meaning derived through language is unique, representing each individual's singular experience. They will have to deal with both *oral* and *written language* and particularly with problems of *grammar, usage, spelling, lexicography, semantics,* and *language history.*

Oral language. The nurturing of oral language is a basic part of the English program, especially in the preschool and elementary years. For through oral languange, the child comes to identify objects, feelings, and ideas and to relate in socially acceptable ways to his peers and to adults. His speech is a sensitive index of his thought processes, his attitudes, his social awareness, and the adequacy of his concepts. Only by much practice and experimentation does he acquire increasing precision and effectiveness in expression and communication. Such growth is associated with the child's opportunities to explore his environment and manipulate objects, to ask questions of adults who will answer them, to play with language sounds in games and riddles, and to listen and be listened to appreciatively. For children who lack these opportunities in their homes, a school oral language program must supply substitutes. Lively dialogue marked by questioning, qualifying, and direct response to others is necessary and will do more at this level to develop richer sentence habits than will formal study of grammatical patterns.

Oral language is also the broad base upon which programs in reading and composition are built. At both elementary and high school levels, the teacher might do well to read aloud some passages of literature each day for the enjoyment of the class. If the teacher selects from the best writers of children's literature such as Beatrix Potter, E. B. White, and James Daugherty, he can help even young children to develop an ear for felicity of phrasing and beauty of diction as well as for the basic patterns of English speech. Indeed, many pupils at both levels have had too little experience of hearing complete English sentences to be able to reconstruct the intonation patterns and the rhythms of spoken prose. Good oral reading can do much to acquaint students with the flow of the English language, its movement, and its syntactical and lexical clues out of which the hearer derives meaning. Since for successful composition also a student must acquire the ability to hear his own sentences as he composes them, this tuned inner ear is essential to the development of effective writing and of a sense of style.

Grammar. Grammar analyzes, describes, and speculates upon the permissible forms of words and the principles of arrangement of words in sentences. It assumes a significant place in humanistic study because it deals with man's most uniquely human invention, language; because it makes pupils aware of their resources—the range of choices—within their language; and because, properly taught, it may help children to become more sensitive to the choices they make, particularly in written prose.

What is called traditional grammar is a classification of English based partly on resemblances, real and supposed, to Latin. Thus traditional grammar has tended to obscure significant differences between English and Latin; for example, the different treatment of verbs in the two languages. The traditional classification of words into eight parts of speech also did not distinguish adequately between content words and function words in English sentences. But traditional grammar did emphasize accurately the subject-predicate nature of the English sentence and the fact that function within the sentence is the ultimate determinant of word classification. The best traditional grammar is rather supplemented than supplanted by later discoveries.

An approach to grammar called structural linguistics, which became popular during the 1950s, focused attention on the inadequacies of traditional grammar for describing the characteristics of spoken language. The structuralists pointed out that pitch, stress, and juncture (perceptible breaks in the flow of speech that correlate with stress patterns and pitch patterns) can determine meaning, signal conclusions of statements and kinds of questions, and show some correspondence to punctuation. Proponents of this same grammar also stressed the heavy reliance of English on word order to express grammatical relationships. Inflection—change in word forms to indicate number, tense, voice, and mood—also serves as a guide to grammatical relationships.

From structural linguistics, many teachers obtained new insights into "parts of speech." Structuralists helped teachers to recognize that English words could be classified into two groups—the four large open classes containing almost limitless numbers of words and the extremely small closed classes of words, almost empty of lexical meaning, that point to structure. The large open classes include the parts of speech identified in traditional grammar as nouns, verbs, adjectives, and adverbs of manner; e.g., swiftly, surely, courteously. The small closed classes of words include the rest of the words in the English language—perhaps as few as 300 words, a small number of words classifiable in a variety of ways. Structural linguistics also helped teachers to recognize, as had sound traditional grammar, that English sentences follow basic patterns and that sentence variety is achieved largely through modification, coordination, and substitution within these patterns. Teaching procedures advocated by the structuralists emphasized induction, form-based definitions, and description rather than deduction, meaning-based definitions, and prescription.

Since the late 1950s an approach to grammar called generative, transformational, or speculative has challenged some of the concepts of the structural linguists at the same time that it has used their contributions as well as those of traditional grammar. Unlike the structuralists, who begin with the smallest language unit (the phoneme), proceed to the smallest meaningful unit (the morpheme), and finally come to syntax, the transformationalists begin with syntax and work ultimately toward phonology. Transformationalists seek to explore language as a system but are more concerned with trying to discover the reasons why it works the way it does than with its taxonomy. They, too, start from a limited number of basic sentence patterns called kernel sentences, many of them much the same patterns that their predecessors had used. From these kernel sentences, they say, can be generated all the sentences in a language. Thus transformational grammar can show relationships among sentences—can indicate likenesses and differences between apparently similar structures by postulating source sentences from which the structures are derived. This kind of analysis allows teacher and pupils to work from simple to complex and offers a logical explanation for those hybrids of traditional grammar, the verbals.

With the controversy between these grammatical schools, the differences of opinion among proponents of each school, and still other approaches now being developed such as tagmemics, teachers may well ask, "What grammar shall I teach?" The wisest answer would seem to be that now, and possibly for some time to come, the treatment of grammar must be pluralistic and eclectic. The teacher himself should understand the assumptions and the identifying characteristics of the principal grammars and know at least one well. He should use the terminology most widely recognized and try to protect students against confusions of shifting novelties. The important ideas to be covered, which derive from the insights of all three main grammars, appear to be these:

- The study of basic sentence patterns should be central to the beginning study of grammar. The teaching of sentence patterns can help pupils become more conscious of the rhythm of the English sentence—can develop the partly intuitive sense of "what fits with what" in the configuration of the English sentence.
- The subject-predicate relationship within the sentence is basic to any understanding of English syntax. The subject-predicate sentence, in addition to being almost the only sentence of written English, introduces the relatively fixed word order that is characteristic of English sentences. Work with the complete subject and the complete predicate should be part of instruction when treating basic relationships within the sentence.
- The idea that grammatically essential sentence elements tend to be fixed and that grammatically less essential elements tend to be movable should be taught inductively, with increasing complexity for older children. All children should have considerable experience in changing sentences about and rearranging and changing the information the sentences convey.
- Pupils should be taught to recognize the major grammatical devices in the English language—word order, inflection, and use of structure words—and understand their significance in classifying words and structures.
- Work in grammar should give much practice in modifying, compounding, subordinating, and substituting structures within the basic sentence patterns and in compounding, subordinating, and transforming the patterns themselves. In the last analysis the emphasis in grammar teaching is on how the language works to convey meaning. By the time a student completes study of his native tongue, he should have a clear understanding of the

basic sentence patterns, the four major word classes and the more important classes of structure words, and many ways of expanding, modifying, and transforming the sentence patterns.

Usage. Many children coming from homes in which they have learned the standard forms have virtually no difficulties in usage. They speak standard English, and while almost any aspect of language study interests them they have little or nothing to learn from repeated drill on such items as pronoun case forms or subject-verb agreement. Other children from different environments may have nonstandard pronunciations, syntax, and diction, particularly in those areas of the language which still preserve inflection such as pronouns and verbs.

A child's language habits, learned at home and reinforced by his peer group, are not easily changed. He establishes his dialect through hearing the spoken forms and through his own constant oral practice. It is doubtful, therefore, that any child's usage has ever been modified satisfactorily through a presentation of bewildering grammatical rules followed by written exercises in which he tries to select the correct grammatical forms. No program for changing nonstandard to standard forms will succeed unless the child has compelling motives to change; knows precisely what differences to listen for in pronunciation, word form, and syntax; and engages in much oral practice. In such efforts care must be taken to recognize the integrity and utility of nonstandard dialects in their appropriate places, to respect the student's dignity as a person at the same time that he is led to understand the advantages of competence with the standard forms.

Spelling. Spelling is at present an area of much controversy and much research activity. Arguments center upon the extent to which English spelling may be more regular than had formerly been thought. Many of the present spelling lists for pupils are made up of words commonly misspelled or considered crucial in children's communication in all fields of study and therefore suitable for mastery. The assumption back of many such lists has been that individual words have to be learned separately because little relationship exists between the spoken word and its spelling. Recent research has cast doubt on this assumption. Some linguists claim that English spelling may be found to be largely regular—that spelling patterns represent the word patterns of the language. Researchers in a large-scale study concerned with 3,000 commonly-used words in the elementary school concluded that the speech sounds in the oral vocabulary of the elementary school child are represented consistently in writing by a specific letter or combination of letters. The implication of this finding is that it is apparently unnecessary for the child to study each word as an individual problem. He should be able to learn the significant features of the major spelling patterns of the language and to spell many words without having to study each one separately. Some objections have been raised, however, to the validity of the methodology of this study.

Certainly research in English spelling patterns will continue, and the discovery of regularities may well produce a somewhat different emphasis in spelling than we now have. Increasingly, materials and teaching procedures giving children insight into the structures of English words ought to have a place in the teaching of spelling. Such an approach should be more economical than reliance on visual and kinesthetic methods which, though effective for some children, are wasteful for others.

Lexicography, semantics, and language history. The study of lexicography reveals the capacity of the language for change—for expressing new concerns, new needs. Much of the history of the English language is reflected in the borrowings from other languages; the processes by which new words are developed and fitted into English; and the ways in which words have changed form, pronunciation, and meaning. The dictionary functions first as a tool for children to extend and strengthen their grasp of vocabulary, spelling, and pronunciation—then very soon as a resource book and even basic textbook for studying language itself as a human invention. Here the dictionary—or rather dictionaries—can give an understanding of the structure and growth of language.

Work with dictionaries should help children to understand (1) that English is an alphabetic language; (2) that the phonemes of English are indicated as arbitrary symbols within a "pronunciation key"; (3) that pronouncing English words from print or handwriting requires knowing the sounds given to letters in the setting of each specific word; (4) that English is a language of high stresses and weak vowel sounds, and that, generally, stressed syllables take full vowel values and other vowel sounds tend to become schwa [ə] or barred i [ɨ]; (5) that the vocabulary of English is large partly because words can be created by affixes, e.g., *un*like*ly;* and by composition, e.g., *airport, roadbed.*

To interpret information about derivations as provided in the dictionary, children need to know something of the history of the English language. The historical context furnished to help them interpret A.S. (Anglo-Saxon), M.E. (Middle English), O.F. (Old French), and L. (Latin) should lead them to some important generalizations: (1) English is basically Anglo-Saxon; (2) English reestablished itself as the language of England after the Norman Conquest; (3) the general reduction in inflections, losses among the strong verbs, and losses of grammatical gender after the Norman Conquest have made English a simpler language more dependent upon word order to express relationships; and (4) the vocabulary of English has been greatly enriched by borrowing from other languages, especially Latin and French, and the assimilation of borrowed words was made possible by the ease with which English endings could be given to them. Study of the dictionary as a humane document can center upon semantic shift revealed through etymologies. Here students can come closest to understanding how man invents language. The extension of meaning through metaphor and the juggling of old meanings for even such a common word as *tap* indicates man's ability to create new tools for thought. Generalization and specialization of meanings are two ways by which the language grows and changes. Students may trace the change in status of words—whether elevation or degradation— in words like *homely* or *sinister.*

The study of how language reflects human motives can begin with dictionary checking of words employed as euphemisms such as *lavatory, custodian, engineer, memorial park.* Study of the great abstract words of the language—e.g., *religion, patriotism, freedom*—can demonstrate that the words that move people most powerfully do not have concrete referents.

By such various devices, from simple oral dialogue to relatively sophisticated use of dictionaries, the English teacher unfolds for his students the humanizing richness of the English language.

Composition

Principles of Instruction in Composition

Through arranging and composing language into patterns of thought, man apprehends something of his world and himself. Expression of these patterns is one means of both understanding experience and sharing its meaning and value with others. The teaching of composition, then, ought to help students at every level of instruction to order and express a variety of experiences and ideas for a variety of audiences.

Composition, therefore, cannot be "taught" at any one academic stage once and for all, nor can any aspect of the composition process be got out of the way on any one level. Discourse is an art and a skill which grows and develops as students have opportunities to meet their maturing needs to express themselves. Composition sequences must be built on these needs and not on some mechanical system such as progressive elimination of mistakes in mechanics and conventions, or allocation of different facts and rules to different grades, or by a principle of composition length simply relegating study of sentence skills to elementary grades, paragraphs to the junior high school, and longer discourse to the senior high school years. The best sequences are those which are worked out at the classroom level and evolve from the cultural, social, physical, emotional, and intellectual complex of the particular classroom.

Constituents of Composition Instruction

The teacher's role is constantly to enlarge the student's range of choices; to help him select purposefully what to say, to whom, and by what means; and then to show him that all these choices are shaped by himself, the situation, the medium, and the audience.

Definition and expression of self. Composition begins with the composer. In helping a pupil develop a sense of himself as a speaker and writer, the teacher must start at the level of the pupil's intellectual and emotional growth. By engaging the child in a discovery of what he thinks and knows, experiences, and feels, and by helping him to articulate these first in oral and later in written composition, the teacher gives him a way of knowing and exploring his world and of developing a sense of self. Through words and sentences, the child recognizes and points to things, first using language as a kind of substitute gesture. Gradually words are used to represent things which are not present—to classify, to associate, to contrast, to generalize. Later the child moves increasingly into the whole realm in which words have no direct referents; he grapples with intellectual problems of condition and cause and effect; he formulates attitudes and reactions; and he discovers his relationships to the world around him as he learns to articulate those relationships. Moreover, since no one act of communicating draws upon all the many sides of a self, the child learns to know the part of himself which is speaking at each moment and to express himself responsibly in different voices.

An important task, then, of the teacher of composition is to help students reflect the many dimensions of themselves in writing as well as in speaking. The student who develops a clear sense of his rhetorical stance or voice—that is, of the implied character in any oral or written discourse—is less apt to write in the hollow, impersonal style so typical of many student "compositions." He is more apt to say something he cares about if he understands, first, that he must take a role, assume a position, or project a facet of himself as confidant, reader, observer, critic, or storyteller; second, if he realizes that his voice reflects the position he takes in regard to his subject—whether physical point of view, time perspective, degree of emotional involvement, or attitude; and third, if he knows that it also suggests his relationship to his audience—his closeness to them in time and space, his emotional tie to them, and his expectations of their response. He can come to know that this sense of role shapes the details he chooses, helps determine the form he creates and the style he elects, and indeed informs the whole act of composition.

Sensitivity to audience. As a child matures, he first distinguishes between himself and his family; then he learns different approaches for his peers, for his teacher, and ultimately for broad, generalized, and even undefined audiences. Composition assignments directed to the expectations of such various audiences will help the child see that choice and selection are governed by situation and purpose and that the shape he gives his expression of experience must be appropriate for his audience, whether he expresses freely for his own pleasure, converses, writes a letter to his friend, or defines the changes in the American conception of individuality. His composition is partly a function of his closeness to and involvement with his listeners or readers and of the responses he expects from them.

Critical consciousness of experience and idea. To solve the "something to say" problem, teachers must consider their students' intellectual, social, and emotional growth and provide enriching experience and knowledge. Often students need training in sensory awareness, in close observation, to make them cognizant of the infinite variety of events and to help them see that a good writer and speaker recreates through accurate language the details of his own experience, thoughts, feelings, and imaginings. The teacher, with the aid of the librarian, can guide students in intelligent use of libraries as sources of experience and reservoirs of information and ideas, not as places for plagiarism or gleaning quotations for a misconstrued concept of "research paper." Students must also be trained to be critically aware of the experience which comes to them through all media—film, television, and other art forms as well as print. They need guidance in translating these secondary experiences into purposeful ordering of their own. Careful prewriting activities such as time to cogitate, small group discussions, group composing, keeping of personal journals, and even exercise in construction of single sentences can aid students in grasping essential relationships between general and specific, between abstract and concrete, and can illuminate for them the process of generating a thesis statement, a clear commitment from a welter of detail. Students will write and speak well only when they are guided in critical thought, in exploration of their own symbolizing, in the process of inquiry. The art of discourse, and particularly of writing, is "first of all, the art of making up one's mind."

Abstracting and ordering. When the child selects from his experience, the teacher can help him decide how closely he wishes to place himself to his subject in time and in attitude. Once the child is made aware of the vast array of detail that is at his disposal, he can be given practice in abstracting or selecting for a variety of speaking and writing purposes. The listing of unsorted detail, the immediate reporting of an experience as it is taking place, the recounting of a past happening, the shaping of that event into plot sequence or dramatization, the expository discussion of that event as an illustration —each of these involves varying degrees of distance between the speaker or writer and the experience. As a child matures, he should be guided toward increasing mastery of the perspective that he has on his subject and the limits that he gives it.

Shaping experience to the forms of discourse. The younger child's written discourse is apt to be a close transcription of something he has said or wants to say. The differences in form and purpose between oral and written language become more distinct as he matures and as his discursive purposes become more sophisticated. A speaker can count on his audience's questions for clarification; yet often he needs to allow his audience to assume a readiness; he needs to spell out clearly, repeating key ideas, giving rhythmical or grammatical clues to parallels and to causal relationships. A writer deals with a distant audience, anticipating response and question, articulating more fully, more intricately. Students must be guided in learning to compensate in writing for the nonverbal kinds of communication through gesture and tone that are part of speaking. Instruction should help students sense the finality of the written word, its more reflective nature, the function of and need for such conventions as spelling and punctuation. When students come to appreciate the relationships between speaking and writing—their interdependence as well as their differences—they are better able to fashion appropriate discourse in the varied forms of both.

The general shape, logical order, and internal structure of spoken utterance and written sentence and paragraph are also matters of choice. A teacher with a keen sense of the organic relationship between form and content can lead a student to appropriate selection, not from a sterile or limited inventory of "forms," but of that unique form which suits an individual purpose. Students need practice in a wide range of patterns—from informal conversation to discussion, from panel to extended report, from recorded dialogue to shaped description and narrative, from free verbal play to poetry and drama, from reporting to analysis, explanation, and argument. Teachers can set tasks to help students understand the nature of logical relationships in a piece of discourse as a whole, and among the parts of that discourse—such as adding or associating detail in terms of time or time-space order, providing example or illustration, setting up choice or alternative, suggesting a concession, ordering in terms of purpose, or of cause and effect. Through study of literature and through careful analysis of model passages, a student can be guided by example in discovering the form compatible with content and purpose. Such experience with a range of forms increases his choices and attunes his sensitivities to the unity of form and content in what he reads. Source and example in matters of paragraph structure can help him see the paragraph as a sequence of structurally related sentences, in subordinate and coordinate relationships, guided by the writer's purpose and modified by the reader's expectations. Guidance in understanding the logical relationships in the whole discourse, as well as among the parts of that discourse, can help train him to do justice to his subject and to fulfill his commitment to himself and his audience by avoiding hollow form and unexamined substance.

Development of style. As the child learns to manipulate language, he becomes aware of the options it offers him. His development of style—of the choices he habitually makes when his language allows him choice—will be enhanced if his reading and his listening are directed toward a growing sensitivity to connotation, to subtlety, and to overtone and if he is given opportunities to analyze the stylistic choices made by successful writers and speakers. His own experiments in word choice, sentence structure, and discursive form should be shaped by his awareness of the closeness of substance and medium —by his sense that style is an important part of the message. At every level, the teacher ought to encourage the student to experiment with language, to write in his own voice, and to search for his own metaphor. In the interest of clarity or some arbitrary standard of "correctness," teachers sometimes impose stereotyped language on the child's perception and so distort it. They should rather help students to a clear understanding of varied levels of usage and guide them toward language choices most appropriate to their intent.

Excitement and responsibility. Since each creative act of language is unique in time and place and the shape of a student's written or spoken expression is his own, the student should take pleasure in it. The teacher should do all he can to foster a sense of creativity, of discovery and excitement, whether a student records his random sensations in verbal play or moves through levels of ordered expression to logically ordered persuasion.

The teacher's ultimate aim is to help students become honest writers and speakers capable of truly saying something to someone. Part of the development of that responsibility is a maturing ability to judge logical validity and rhetorical effectiveness. If prevision is a part of composition, so is revision. Students must be encouraged to work at self-expression until they are satisfied—fully willing to claim and to be held accountable for what they have produced. Evaluation by their peers and group editing also promote responsible expression, as do carefully prepared assignments and a full knowledge on the part of students of the criteria to be used in judging their work. The tone of the teacher's "voice" in written comments can leave a student with a distorted notion that mechanical perfection takes precedence over substance and order, or it can encourage him to further thought and inquiry and to delight in creative composition.

Literature

Principles of Instruction in Literature

Throughout the entire English program, from kindergarten through the senior high grades, a strong commitment to literature should prevail. No boy or girl should be deprived of literary study during any school year or for any extended period of time within a given semester, for the study of literature is the central humanistic discipline by means of which the schools can help students develop aesthetic and ethical insight and a system of humane values. Great works of literature are great not simply because they are forms of expression artistically different from other kinds of writing, but because they are distinguished expressions of our uniqueness as well as our common humanity. Study of worthwhile literary works, therefore, is as necessary for students who have "reading problems," or who lack incentive to pursue academic subjects beyond the minimal requirements, as it is for those who are exceptionally responsive to literature and sensitive to the artistry of words.

Literature, as distinguished from other forms of speech and writing, may be defined as that body of works which are products of the creative imagination expressing itself through the medium of language, "a blend of strength of understanding with beauty of sound and cadence." It does not encompass all kinds of spoken and written discourse, not even, for instance, extremely effective and well-ordered examples of speech and writing for practical ends, but only those imaginative works that render with especial effectiveness the quality of human experience. Transcending time and place, this literary tradition admits the worthwhile legacy of the past, ignores national boundaries, and continuously welcomes meritorious new works into its mainstream. For each stage of educational growth, there is a wealth of literature concerned with almost every kind of human experience that can be rendered meaningfully in artistic language. Many books classed as children's literature and literature for adolescents rightfully belong, as do works of acknowledged merit composed for adult audiences, to this continually growing heritage from man's creative imagination.

The basic kinds of literature are poetry, drama, and various types of fictional and, where it is used imaginatively, nonfictional prose. Poetry, of course, appears under a variety of forms: epigram, limerick, lyric, ballad, romance, and epic, to mention only a few commonly encountered in the curriculum. Although drama is a self-evident category, it is worth observing that it includes not only comedies, tragedies, and other traditional forms for the stage, but also motion pictures and television plays, scenarios for puppet and marionette shows, and certain kinds of fictional dialogues such as are a number of Plato's. Fictional prose includes not only the short story and the novel, the study of which usually begins in the intermediate and secondary grades, but all forms of imaginative storytelling: nursery tales, animal stories, and other briefer narrative forms for younger children, fairy tales, legends, and myths. Among literary nonfictional forms of prose may be mentioned biography, personal narrative, essays, journals, letters, certain speeches, and some documentaries.

Objectives of the Program in Literature

The ultimate goal of the school program in literature is not accumulation of facts or anecdotes about literature and its creators, not simply passing acquaintance with major figures and literary movements, not skill in formal literary analysis for its own sake. Each of these does play its part in the process of mature literary appreciation, but it is a secondary, an auxiliary, rather than a primary part. The ultimate goal is, rather, development of students' capacities for continuing engagement with literature as a significant and rewarding human activity. The ideal should be to foster meaningful response to and enjoyment of literature, beginning with the child's first exposure to simple rhymes and stories and increasingly expanding the range of his literary experiences throughout his formal schooling and his adult life. Providing him with such opportunities should enable him better to understand himself as a person, as a member of a human community not circumscribed by a narrow extent of time and space, and as the possessor of a continually developing heritage of literature that can help give direction to his aesthetic and moral life.

This primary aim of literary study is sometimes overlooked under the pressure of meeting the many other demands of the English language program in the schools. In the elementary school classroom some teachers, harassed by encroachments on their already crowded schedules, may find themselves devoting far less time than is desirable to providing literary experiences for the children. Or, faced with the task of improving the reading ability of their diversely talented pupils, they may not take full advantage of both oral and written literary materials as one of the best means of stimulating boys and girls to read more extensively and with better comprehension. In the high schools discouragement with efforts to find literary works suitable for students who do not respond to the traditional materials sometimes leads to substitution of inferior reading matter. Or conversely, since the majority of graduates from the high schools of California now go on to some further formal education, sometimes there is too much emphasis on the kind of secondary interests of literary study mentioned above, out of a concern to prepare students adequately "for college."

Although the kinds of experience treated in literature are almost infinite in their variety, a thoughtfully designed school program in English should endeavor to expose students to a number of the most important concerns of the "human world." First of all, literary works should be selected from many locales and historical periods. What men, women, and children from different times and places have felt, thought, said, and done—the shared and differing values and perceptions of the inner and outer worlds of one's fellow human beings that can be discovered through literature—can enable one to see himself as part of an increasingly widening and complex circle of human solidarity and as a member of an audience for a broad spectrum of the world's literature.

Literary experiences should also be a means of discovering more and more about men as unique and precious, as individuals with inalienable rights, and also as members of society with deep personal obligations to their fellow human beings. Through literature the relationships of individuals with society may be experienced in numerous ways. As an example of one kind of literary perspective on such relationships, appended to the Framework is a statement on the uses of parody and satire in the classroom. The purpose of this statement, or sequence, is to suggest some of the literary weapons that are at mankind's disposal for dealing with threats to individual aesthetic and moral rights and to the solidarity and beneficent functioning of the social order.

The literature program can further the capacities of students to distinguish between appearance and reality, to sort out the differences between the specious and the genuine, between that which expands and that which constricts or threatens to destroy the humaneness of life. By mirroring man's condition, literature is, as has been suggested, one of the most vital—perhaps in a pluralistic society, the central—means at the disopsal of the schools for helping students to distinguish, make choices among, and constantly to refine their systems of values—moral, political, aesthetic, and spiritual.

Lest this should all sound too solemn, the primary purpose of literature is to please, and certainly one goal of instruction in it must be its full enjoyment—not passive, but active, creative enjoyment. As Coleridge said, Shakespeare makes poets of us all. Furthermore, literary study should have a large element of fun: man is the only animal known to laugh, and that too is part of his humanity.

Sequences of Literature

If literary works are presented in class according to principles of increasing complexity and refinement of the value judgments and discriminations they enable one to make both aesthetically and ethically, then the English program can truly serve the ultimate end of making engagement with literature a meaningful part of one's continuing growth as a human being. Essential to such growth is movement from simple distinctions between alternatives to awareness that in all situations involving relationships between individuals, or between individuals and some larger order, a certain tentativeness and care must be exercised in rendering judgments and decisions. All great literature helps alert one to the consequences of ethical and other forms of choice; it is a long road, however, from the moral universe of "Chicken Little" to that of *Hamlet*.

In order to indicate how literary works that are appropriate to various grade levels or stages of educational growth may assist students in developing increasingly mature values, the appendix to the Framework also contains a sequence on the "hero" in literature. The term "sequence" may prove misleading unless one realizes that neither this, nor any other so-called sequence described herein or in any set of curriculum guidelines, can reasonably be taken as a model for an entire literature program. The idea behind such "sequences" is rather to underscore the value of treating certain basic themes at different levels of sophistication according to the background and stage of maturity of the students for whom the program in literature is intended. Hence the sequence on the "hero" is meant to suggest that heroism becomes recognized by older children as having moral and psychological dimensions, as well as, or sometimes in contrast to, manifestations of mere physical bravery.

What have been mentioned so far are but a few of the basic humanizing functions of the program in literature. In any sound program attention must also be paid to the importance of design, characterization, and the quality of the language in which the literary situation is expressed, for exposure to literature should be aesthetically as well as ethically rewarding. Hence, everyone should be given opportunities to become acquainted with (1) the most basic literary forms and conventions by means of which literature captures and creates experience; for example, myth, legend, and other symbolic forms, as well as realistic kinds of writing; (2) the effects of word choice and style, sound and rhythm, and the manner of each writer's individual expression; and (3) the significance of the author's formal choices in giving shape to an artistic world for his literary audience. These matters of how literature is made need to be presented if students are to have the full benefit from their literary experiences, but boys and girls will see them as meaningful only if their teachers have succeeded in communicating what literature has to say to them as listeners and readers.

The Common Literary Heritage

Daily, or almost daily, exposure to literature enables one to enter vicariously into a world of order—a world of completed significant actions with clear beginnings and endings—amidst what often must appear to be the randomness or confusion of one's personal experience. The sense of order and purposiveness in life provided in literature constitutes a heritage that belongs rightfully to every member of society. For it is through appropriately sequential study of literature in a variety of forms that the primary, humanizing aims of the school program can best be realized. The literature program should therefore provide every pupil—be he exceptionally gifted, average, or handicapped in his capacity to deal with experience as expressed through language—with all that he can profitably absorb of this rich heritage of traditional and contemporary English, American, and world literature—from nursery rhymes new and old, fairy tales, legends, simple biographies, and basic myths to acknowledged masterpieces, both those composed for young people and those intended for adult audiences, in all the major genres of poetry, drama, and fictional and nonfictional prose.

It is not the intention here to define this literary heritage by prescribing a list of titles and authors to be read by everyone. What is meant by the heritage is, rather, a body of kinds of literary experience, sharing in which will provide students with a common basis for understanding one another and for communicating sensitively with one another about literature.

Those who developed this Framework believe, as do most English teachers, that certain acknowledged classics, including recent masterpieces as well as older works, exist within this heritage—the fairy tales of Andersen and the brothers Grimm, the English *Bible,* the poetry of Homer and Robert Frost, the plays of Shakespeare, the fiction of Dickens and Hemingway and A. A. Milne, to name but a few examples out of many. However, it is not necessary for everyone to become acquainted with all of the same literary works, or even with all of the most highly regarded works of the heritage. Even adults with highly cultivated literary tastes, after all, are selective in their reading and viewing of literature. Individual preferences must consequently be acknowledged, even when the admitted value of the works from which choices must be made may vary considerably. Some boys and girls may find greater rewards in *Charlotte's Web* than in *Alice in Wonderland,* in *The Pearl* than in *The Scarlet Letter* or *The Old Man and the Sea,* in *Romeo and Juliet* than in *Our Town.* In other words, while there is a heritage of common kinds of literary experience that should be made available to all, teachers must be free to select works for study that can profitably challenge the abilities and the potential or real interests of the students in the effort to encourage them to become involved with worthwhile literature.

Criteria for Selecting Literary Materials

The literature that a child approaches in successive years of his life should reflect the developing sophistication of his mind. It should also reflect his increasing ability to respond to the complexity of human experience and to distinguish the elements by which literary works render the quality of life. This statement should not be taken to imply that no book should be presented more than once to a given pupil, or that every literary work is appropriate only to one grade level. A single book may be approached first for its sheer narrativ content—the interest of what happens next in the story—and some years later be approached again for its subtleties in delineating character or for the persuasiveness and beauty of the language in which it is composed. But those charged with designing programs in English and selecting reading materials should be careful to provide for a wide variety of books and authors and kinds of literary experience over the course of a pupil's school years.

By variety is meant not only extensive ranging over the literary kinds, but also selection of books composed in many different times and places, about many types of human character and situation, and by authors of different styles, temperaments, and attitudes toward the quality and meaning of experience. Besides being selected with an eye to interesting variety, literary works should be chosen that are, wherever possible, of acknowledged literary worth. Not all students can operate on the same level of excellence, but good quality should be one of the main considerations in every choice. In other words, in trying to design meaningful thematic units or sequences for students of all types, one should be concerned with the excellence of the materials and their appropriateness to the students and teachers. Inferior works should not be admitted because they happen to fit neatly into some thematic scheme, nor should significant works be diminished or distorted to make them serve the purposes of some preconceived plan.

Insistence on quality does not mean that all children must be bent to fit into identical patterns or sequences of reading in their exposure to literature. The Framework Committee also insists that school literature programs always apply the principle of appropriateness to the students' level of development and to their varying individual needs. The committee recognizes that asking for application of both criteria is asking for much. But if such considerations are ignored, the endeavor to devise programs that will increase the number of persons with a lifelong commitment to literature is bound to fail.

In order to motivate individuals and raise their levels of personal expectation, one must pay careful attention to the background of the students. Though the teacher must avoid the temptation of appealing only to what young people seem on the surface to be interested in, thus incurring the danger of leaving them exactly where he found them, he must find ways of first meeting them where they are and guiding them from that point into new experiences and achievements. The task is to encourage them to venture, to explore in literature beyond the easy and familiar, and to enable them to keep moving beyond what they can most readily identify with in their present condition.

It is therefore important in designing curricula in literature to be aware of the cultural environment from which the students come; of their values as shaped by their surroundings and their ethnic heritages, by local customs and mores; of their avowed and real preferences in reading matter; of their insecurities and aspirations in life; of their individual abilities and rhythms of intellectual growth. Then, having in hand as much of this kind of knowledge as can be acquired, one should try to select materials of the best kind and quality for study in the classroom and for the students' independent reading.

This task is not only one for the more advanced grades, where many students are inclined to turn away from literature; it is especially important during the kindergarten and primary years. A child who is given reading matter or exposed to poems and stories that in no way reflect the values and experiences of the world with which he is familiar will find it difficult not to become discouraged and reject what appears to him to belong to a totally alien culture. It will continue to be a delicate matter—from the earliest through the latest years of school—for teachers to balance the familiar and the novel in such ways that their students will remain receptive to the study of literature.

More Suggestions for the Literature Program

Without question in the primary grades, but also in the ensuing school years, literature can be a powerful ally of the reading skills program. The members of the committee are convinced that if children are presented with interesting literary materials to listen to, to read, to recite and enact in class, they will learn to read and use their language well. Clear evidence of their personal attainments as readers and speakers through their mastery of enjoyable literature can in turn increase their enthusiasm for further exploration of literature and hence for meeting new challenges as readers and speakers.

Particularly for those who show reading deficiencies in the later grades, reading programs should provide as enjoyable and worthwhile literary materials as possible. If students cannot respond immediately to the printed page, they may be receptive to literature in spoken forms—to records and tapes of stories and poems, to drama, to film, or simply to having good books read aloud to them by someone who enjoys reading aloud and is effective at doing so. In an age possessing numerous means of preserving its literary heritage, it should not be presumed that experience of literature must remain practically inaccessible to those who have no enthusiasm for the printed page. There is, after all, considerable evidence that preliterate cultures did not fail to provide literary experiences for all or to transmit and perpetuate their literary traditions. Further, the response awakened by exposure to literature in nonprinted forms may be, as yet, an insufficiently explored means of awakening in the indifferent or the supposedly incompetent a desire to read.

Nor should these suggestions about the value of visual and oral experience of literature be taken as applicable only, or mainly, to those who do not read satisfactorily for themselves. The Framework Committee wishes to emphasize the need for everyone, adults as well as schoolchildren, to have repeated oral experience of literature. All literature worthy of the name is the better for being acted out, if dramatic in form, or for being read aloud. Hearing stories read, listening to tapes of poets reciting their own works, and acting out scenes from plays or watching others do the same on film or video tape are legitimate and significant ways of learning and should be encouraged in the high school even as in the primary school years. One of the great misfortunes of our culture is our apparent belief that once a child has learned to read for himself, it is somehow "cheating" to spend school time in exposing him to the pleasure of watching literature being performed or having it read aloud in his presence.

Finally, just as this Framework Committee insists on the need for oral experience, as well as silent reading, of literature, and just as it recommends that as much attention as possible be given to dramatic performance as a way of stimulating the interest of the young in literature, the committee also points out that students should have experience of endeavoring to create works of imaginative literature. From the earliest grades onward, they should be afforded opportunities not only to write for practical purposes, and not only to discuss literary works orally or criticize or report on them in writing, but also to try to compose in the various imaginative forms. For through the creative effort, one often begins to perceive clearly what is the essence of the literary experience.

CHAPTER III

The Unity of English

In the preceding chapter the three major components of English were separated so as to define the principles, fundamental content, and techniques for mastery of each. This separation, however, must not be taken as an invitation to divide the curriculum into extended units of instruction on given components or to assume that students in a specific grade or situation need to study only one of them. Of course, it does not follow that interaction of all three elements must be made evident in *every* English lesson. But as far as possible, the components of language, literature, and composition should continually be related in the classroom, for the main concern of the English program must always be the development of the student into an intelligent and sensitive listener, reader, speaker, and writer. To become such a person, he must constantly have available to him, and must be given the opportunity to master as far as he is capable, all of the resources of the discipline of English. "All classes purporting to be English," insists the position paper of the California Association of Teachers of English, "include attention to utilitarian, artistic, and imaginative uses of language, composition, and literature."

How the components may be studied so as to reinforce one another and constitute a unified program is suggested on the following pages. The word "suggested" is used advisedly because a brief framework cannot outline in detail the many possible ways in which language, literature, and composition can be brought together for classroom study. It can only take note of a few of the most basic connections and show how they may be appropriately introduced at given stages of the curriculum and the students' educational growth. In order to make clear the sequential nature of a unified English program and at the same time suggest to teachers some ways of integrating the components of English for various scholastic levels, the discussion that follows is divided into four sections: kindergarten—grade three, grades four through six, grades seven through ten, and grades eleven through twelve. So much has been discovered about the different learning rates of individuals and so much experiment with ungraded classes is now going on, that it seems wiser to think of the matter to be presented and goals to be reached in terms of larger units than individual school years.

If the four grade groupings represented here do not exactly match the organizational patterns of various school districts throughout the state, no one should infer either that new subgroupings are thus being recommended for the schools or that the guidelines are impractical for systems where students proceed from one school to another at different cut-off points. In setting up these particular grade blocks, the Framework Committee was thinking, rather, of what a student might be expected to achieve by the end of the primary, intermediate, junior high, and senior high portions of his schooling. The break at the end of grade ten, instead of the more familiar divisions at either grade eight or grade nine, follows from the reasoning of the committee that a common heritage of literary experiences and a common pattern of study of language and practice in composition (allowing, of course, for differing individual needs and talents) should be provided through the tenth grade. Assuming such a common program of studies as the foundation, the committee then recommends that a variety of kinds of English courses, all involving study of language, literature, and composition, be offered during the final two years of high school. If the school program is truly concerned with the proficiency in English and the personal development of the individual, then a curriculum permitting him to follow his worthwhile interests, based upon what he has learned in common with his contemporaries through the majority of his schooling, may prove the most effective way of making English meaningful to him in his adult life.

Since the same principles of unifying the discipline operate at different academic levels, the following discussion is somewhat repetitious. The Framework Committee accepts this situation partly because different groups of teachers may refer to different sections of this chapter and partly because English teaching must be in some sense both sequential and continuous.

English Program in the Primary Grades

The English program in the primary grades lends itself naturally to unification. The strands within it—language, composition, and literature—are so closely interwoven that they will be almost indistinguishable within the speaking, listening, reading, and writing activities of the school day unless they are artificially separated. Literature is a central component, since by telling or reading aloud stories with rhythmical patterns and reciting poetry in a variety of forms the teacher can do much to develop the child's feeling for language, in addition to giving him pleasure and satisfaction from the literature itself. Oral reading by the teacher of such tales as *The Bears on Hemlock Mountain,* with alternating participation by the children, helps attune the ear to language rhythms, the expectancy of what comes next, where to pause, and how to separate sounds. Good oral reading or storytelling, in which the teacher can adjust sentence length and complexity to the level of the group, does much to enable children to recognize sentence patterns and the relationship of intonation and stress to meaning. Through hearing a story such as "The Elephant's Child" well read, a child not only adds to his vocabulary but also learns to delight in words. Well-loved stories and rhymes furnish, in turn, the materials and the incentives for puppetry and dramatic interpretation, which give added language practice and promote a beginning awareness of audience response. Dramatic interpretation based on such old tales as "The Three Bears" or "Drakestail" is really spoken literature acted out. These shared literary experiences can provide both content for conversation and discussion and incentive for further reading. Literature thus supplies the exhilarating experiences that furnish the memories of even young children and begin the process of enlarging their universes.

These oral activities combining language and literature also begin to develop a child's sense of the act of composition, for they do much to help the child find something to say, give shape to it, define a sense of self and of audience, and participate as part of an audience. Sharing and planning activities, including those concerned with playground problems, simple science projects, or an individual child's recounting of an experience, can call for selecting ideas and developing ideas, weighing evidence, and considering alternatives. These and similar activities can move children toward an awareness of a number of roles that they can play, an awareness of the expectations of others, a clear purpose, and increased precision in the use of language. All these gains are reflected in short compositions—first oral, then dictated to the teacher, then written. The content and style of children's compositions reflect children's direct experiences, the literature read to them, their own reading, and their television viewing. Generally it is true that the extent to which a child can venture beyond the use of a few simple core sentences to more complex structures reflecting more complex ideas and the extent to which he can use a fresh and precise vocabulary are directly related to the quality of his oral language experiences and the extent to which his own communication has been valued by others.

English Program in Grades Four Through Six

In grades four through six, the elements of English, although clearly distinguishable, are properly connected into an integrated program, and literature makes a good center.

Oral reading of literature to and by children continues at this level and helps to demonstrate the relationship of language, composition, and literature. It has an important role in developing an ear for the flow of English prose, its characteristic rhythms, and intonation and stress patterns which are often a key to syntactic relationships and ultimately to meaning. Such reading to children can also assist them to be able to hear their own written sentences, an ability essential to effective composition. Of course independent reading of literature is now taking on new importance and, with the teacher's guidance, brings not only delight and satisfaction but also some awareness of the creative act. Children can speculate about audiences for whom a given story or poem might have been written, see how well constructed stories *show* rather than simply *tell,* and realize that a reader's imaginative participation within a story comes from recreation of experience. Examination by a class of the role of sensory detail in this recreation can indicate to the young writer the kind of material he must be able to weave into an account of an experience if he is to make it live for his audience. Folk literature and accessible stories from the past can make children aware of differences in voices among which the teller of a tale makes his choice. Knowing that a story seems to be told by a child like themselves is a discovery that can increase the choices for their own recounting of real or imaginary activities.

Children now enjoy dramatizing favorite scenes from beloved books, and devising their scripts calls for appropriate selection of voice, intonation, and gesture to convey character. At this age level, children are aware of characterization; they can judge whether personages seem real and consistent and begin to establish some basis for forming value judgments of their reading and writing. These they can extend from people to ideas and make distinctions concerning accuracy and responsibility in art and life. In the upper grades they can move beyond story line and characterization to themes and simple symbolism.

In historical and regional fiction and in stories written in the distant past, children often find forms of expression which are alien to their speech communities, and thus serve to develop their awareness of dialectal differences and sometimes to offer explanations of how these differences came about. From this new knowledge can arise interest in words and differences of vocabulary and syntax, an interest that can promote more effective teaching of principles of usage and nonprescriptive grammar than will weeks of drills. Similarly, composition activities and language activities support each other, for both group discussion and oral language work accompanying group composition encourage the evolution of sentences from simple statements to more qualified, less simplistic constructions. The most natural, surest way of getting children to use sophisticated sentences is not through exercises in transformational grammar but through the give-and-take of dialogue in which one child's statement acknowledges and builds on the statement of another. Both individual and group composition call for this manipulating of sentences in adding, changing, and perhaps recasting elements. Conversely, children can more readily and effectively use metaphor to illuminate their own writing, imaginative and practical, if they can understand it not as rhetorical ornament but as a basic means of language growth. And while the first compositional concern of both child and teacher should be with substantive matters, the child should see the communicative necessity of proofreading his paper for the conventions of spelling, capitalization, and punctuation. Since the test of instruction in spelling and other conventions of written language is in written composition, this instruction can often be handled more economically and interestingly through such practical application. By the same practical merging of the components of English, the standard dialect is in constant use in all class activities, sensitizing the ear of those children who are not yet proficient in it and providing plentiful practice.

Thus during these years oral language, written language, and the reading of literature enhance each other. The interrelated skills of speaking, of participating as audience, and of imaginative entry into literature strengthen the child's ability to communicate, to enjoy his cultural heritage, and to assume some measure of the responsibility that accompanies participation in a larger world.

English Program in Grades Seven Through Ten

For most students English suddenly becomes a distinct academic entity in the seventh grade, when probably for the first time they have a special period, room, and teacher set apart for the subject. Perhaps students entering the seventh grade have vaguely associated English with the story period, sharing, haikus, free reading, and science fiction. Except for a few shadows of drills, English in the elementary grades may have been pleasant, satisfying, even joyous. The challenge of the specialist English teacher is to keep some of that bloom and to try to make the English period the bright spot of the day, a time when students cavort with language and rejoice in their heritage of letters. Many practical difficulties can make the English teacher despair of this goal, but in his rosy hours he sees the gleam.

Students at this age still feed on curiosity and are capable of being reached with "why's?" But they are getting increasingly pragmatic, and they want to see some advantage in their efforts; they demand relevance. A unified English program, relating language, composition, and literature, can attract them on both grounds. It can help to keep the joy in English by teaching through exciting and rewarding activities, and it can demonstrate the relevance of each part of the discipline to the other and to the students' needs. These students can appreciate the chicken-or-the-egg conundrum and see that one needs to know language to read and write or to read and write in part so as to learn language. All of the elements of the discipline are interchangeable in the formula; for instance, one needs to know literature in order to understand the potentialities of the language and learn how to use it creatively—one needs to understand language and have some creative experience fully to appreciate literature. A short story by Ring Lardner, therefore, can be taught as a vivid and realistic picture of human beings in archetypal situations, as an exercise in dialogue selected for purposes of characterization, and as an example of dialects through which the student can see how he judges characters by their speech and how he himself is so judged.

The temptation to fragment the discipline seems to come, nevertheless, along with the opportunity of specialization from the seventh grade onward. As curriculum planners look over the high school program, they are likely to think in terms of sequential division of English—grammar in one semester, composition in another, and literature in the next. In some systems which have many short periods in the school day, there is simultaneous division: students may have a daily period of "English" and another of "literature," which may be remedial reading or "enrichment." Even in otherwise unified classes, the semester may be broken up into "units"—a unit on spelling, a unit on grammar, a unit on the essay. Of course one cannot do everything at once, and there is some merit in the "divide and conquer" philosophy, but the organizational principle chosen should be as much as possible one which cuts across language, composition, and literature. This can be done by thematic or generic structuring or by units based on significant works of literature. *Macbeth* or *Huckleberry Finn* or even *King Solomon's Mines* can serve as centers for instruction in all the elements of English. The California Advisory Committee for an English Framework can only suggest how these things might be accomplished.

Suppose one begins with language, the element upon which the others depend. By the seventh grade, students from fairly literate backgrounds have a reasonable command of the language, and almost all of them can use it for their purposes. The teacher's task is to increase the sophistication of their language practice by extending these purposes and by raising standards of accuracy and subtlety. He can get them to understand the principles of usage, for instance, by focusing on their own rich slang vocabularies. By now he can use many recent works to show the ephemeral nature of slang and suggest something about the dynamics of language change. He might have students write down in their peer-group dialect a request to their parents and then report back on the results at home, which might be amusing, might offer opportunities for oral language work, and should show the difference between spoken and written language and the principle of adjusting communication to the expectation and attitudes of the audience. By the tenth grade all students should have a working knowledge of grammar. They should know English syntax, the meaning of word order and inflections, the role of structure words, and the principal parts of speech or word classes. This knowledge can be gained more effectively by practice in writing and observation in reading than by rules and drills. A good means of demonstrating structural determinants of word classes or parts of speech is by using nonsense verse: “Twas brillig, and the slithy toves/Did gyre and gimble in the wabe.” How do you know “toves” is a noun? Because it comes after “the” and appears to form a plural with “s,” and it seems to be the subject of “did gyre,” and one expects it to be the name of something, and so on. Students can be invited to write nonsense verse, have fun trying to translate it into meaning, and learn more about the parts of speech as well as the principles of prosody unencumbered by the necessity of making sense.

Students are now more interested in words: They can get excited over a game of Scrabble and become deeply involved in class exercises in semantics. A story of Conrad’s will allow an opportunity to discuss nautical terminology and shop talk in general. They can go up and down the “abstraction ladder” from “maritime trade” to “copra.” They can read “dog the hatch,” be sent to good dictionaries to discover this meaning of “dog,” discuss the connotative and denotative values of the word, and perhaps write two paragraphs, one using “dog” in all the favorable glow of “man’s best friend” and one employing the word in its most pejorative sense. They can consider why “a dog’s life” is a hackneyed and imprecise phrase and think about the use of clichés and the possibilities of figurative language. Somewhere in these activities students will have run into new words and old words they cannot spell; their occurrence signals the time to teach spelling. Although some students will need special work in spelling, they have probably outgrown spelling bees and undoubtedly will be bored by weekly tests or lists of “demons.” Attention can be called to spelling in connection with language work on etymologies and prefixes and suffixes and by asking students to make a private list of their personal problem words from their reading and proofreading of their own compositions. It hardly needs to be remarked that they should not be led to look at literature as essentially a source of spelling words or to be so sensitized to possible spelling errors they are paralyzed in their writing. Spelling is one of the little things, but unfortunately a little thing that does matter—and that is another one of the advantages of keeping a dictionary handy.

In composition, students at this point in their academic careers are making the important shift from content-mindedness to form-mindedness. They should be able to think not only in terms of saying something but also in terms of making something whole. The simpler forms are better to start with, and all the language training in vocabulary-building, syntax, usage, spelling—all this should be aimed now at the construction of solid, coherent, unified, satisfying paragraphs. Students must, of course, write about something, and their subjects should be drawn as much as possible from the common experiences of the group. True, a bit of autobiography or fantasy is good for the soul, and students should be allowed such license occasionally; however, responsible writing grows with such accountability as is possible only when readers can check the accuracy, logic, and completeness of the statement. These common experiences can often be the language problems or literary works under discussion. Even imaginative writing can be the source of exposition (Explain Jim Hawkins' attitude toward Long John Silver) or description (Describe Billy Gunn) or narration (Tell how Jim Hawkins got trapped in the apple barrel) or argumentation (Pick one event in the story in which you think Jim should have acted differently than he did and explain why you think so).

Students are now developing, sometimes painfully, a sense of their identity. They should be encouraged to relate it to their writing and to see composition as an expression and projection of a side of themselves. They can see how Robert Louis Stevenson may have been something of Jim and something of the Squire and the Captain or that at least he spoke through these characters. With a little more help, they can see that they themselves take on roles in their rhetorical activities—if not the characters of fiction, at least that of the student in seat six who is trying to make an impression on the teacher or who is trying to convince the class that Jim Hawkins should have distrusted John Silver from the beginning. Of course this requires also a sense of the audience—of what it takes to impress the teacher or persuade his classmates. At first there will be a good deal of fumbling in this direction, and much of it can be done more easily in oral composition—in dialogues where audience response is immediate and obvious. Some of it can be done more interestingly by encouraging students to imaginative or "creative" writing inspired by the literary selection—perhaps a brief Space Age version of *Treasure Island*.

Just as students now should have a sense of the forms in which they compose, they should also be developing more sophisticated awareness of literary forms, of literature as artifice, and of the relation of content to form. They should still read and listen principally to enjoy literature, of course, but begin to enjoy the writer's artistry as well as his story. As they move from concern with the story line to awareness of details of characterization and elements of theme, they come to see that works of literature differ in their complexity and seriousness—that they can deal with life meaningfully or trivially. Thus they begin to establish more sophisticated standards of value. They can come to recognize the peculiar quality of a piece of literature and make rough distinction as to how much of it comes from the subject, how much from the audience, how much from the author's style, and how much from the conventions of genre available to him. *A Tale of Two Cities* takes its character partly from its Revolutionary setting, partly from the expectations of Victorian sentimentality, partly from Dickens' effusive delight in language, and partly from the requirements of a nineteenth-century novel published serially. To teach the work in this frame of reference helps to keep the discipline unified and to aid the student in his own attempts to write or say something in some manner to somebody.

The years from grades seven through ten cover quite a spectrum of development, and the literature center of the program must be handled with flexibility and finesse. Students can shy all too easily if they feel anything is being imposed upon them or upon their reading. A little bit of literary history can come in naturally, but only so much as is needed to an understanding of the work before them. Genre consciousness must be developed, but again as it illuminates specific works. Awareness of meaning and theme must be cultivated, but gradually and at first in its most compelling manifestations; students must not be discouraged by the idea that "literature" is a perplexing puzzle. Sensitivity to symbolism should be aroused, but again on the more obvious levels and emphasizing natural symbols; otherwise students resist what they call "reading into" the text. If they can be invited to write a short story with the title "Sunset," the odds are that some members of the group will use the term symbolically, and the class can see the inevitability of symbolic language and be readier to recognize it in their reading.

A major problem at this level is how to break down the distinction many students make between what they like to read and enjoy and what is sanctioned "adult literature," which they often resist on principle. One possible means is oral reading. Let the teacher read to the class so as to project his enthusiasm and get them enjoying good literature, maybe in spite of themselves. Or have them read aloud or dramatize parts of their reading. Such experience, of course, also sensitizes their ears to English rhythms, promotes their language learning, and improves the syntax of their own writing. The essential requirement and the center of the unified discipline of English is to get students to reading more and enjoying it more.

English Program in Grades Eleven and Twelve

Within the limits permitted by the size of the school and the competencies of the staff, eleventh and twelfth grade students should be able to elect from as rich a selection as possible of courses combining literature with composition and continuing study of the English language. The opportunity for both students and teachers to follow areas of special interest will be beneficial to both, motivating a degree of involvement and excitement often not possible when students are confined to a required series of courses for three or four years. This proposal carries with it, however, the Framework Committee's continued emphasis on the unity of the discipline of English. Courses focusing on literature or language or composition which neglect or slight either or both of the other two components of English do disservice to students and neglect the opportunity for strengthening understanding and competency which comes from unified instruction. All courses should be designed to increase students' abilities to participate and respond as audience to significant literary works and to define and express themselves as speakers or writers. Courses designed to remedy real or presumed deficiencies in reading, language study, or composition skills may serve as ancillary courses to the three- or four-year English program, but they are not proper substitutes for unified instruction in English. Each school or school district should work out its own range of courses by examining its local needs and assets.

Courses from among which junior and senior students may choose should be designed with the following considerations:

- The courses should build on the strengths of the faculty, and it should be expected that many schools will not be able to offer all possible types of courses. No school should seek to emulate the diverse spread of historical and genre courses offered by collegiate departments of English.

- Programs may vary to allow for from two to four semesters of elective English courses, depending on local conditions and the capabilities and interests of students and faculty.
- The proposal to offer choices to students in grades eleven and twelve is not limited to "upper-track" students. It is meant to offer a curriculum that can make the study of literature a stimulating and humanizing experience for students of all inclinations and capacities—one which can give students opportunities for in-depth study of the language and for more intensive work in forms of oral and written composition.
- Courses centering on a literary theme or genre should include practice in a wide range of forms of oral and written composition about and inspired by the works read, and they should encourage students to find in their reading models of form, rhetorical power, and style. Courses centering on language study should include significant literature as material for study of structure, dialect, rhetoric, style, language history, and the nature of the symbolic process. Courses centering on composition should consider literature a parallel study and as a source of topics, and the courses should include relevant work in the nature of the language.
- Such courses are not recommended as additions to the requirements in English for the eleventh and twelfth grades. They should be full-unit courses satisfying the curricular requirements in the final two years of English.

Some suggested kinds of one-semester courses which might be tailored to student interest and capability and to staff availability and competence follow. This list is not meant to be construed as all-inclusive or as containing those courses the Framework Committee regards as most important. It merely illustrates the kind of program which seems to best preserve the unity of the discipline and fosters the principles and competencies outlined previously in this Framework. Innumerable other options could be offered which would serve the purposes inherent in the examples given. Nor is the discussion in this section meant to be exhaustive in suggesting ways in which the three components might be unified. Cautions and examples are meant to set direction for the organization of courses which can be truly offered as instruction in English.

Among the courses centering on literary genres, selected works, or themes in literature which might be offered are the following: Poems and Poets, Contemporary Prose Masterpieces—Nonfiction, Forms of the Novel, Epic and Romance, The Short Story, Dramatic Literature, Contemporary Novel, American Novel, Masterpieces from World Literature, Shakespeare, Comedy and Satire, Utopian and Science Fiction, Masterpieces of American Literature, Masterpieces of British Literature, The Tragic Hero, The Negro in Literature, Alienation in Contemporary Literature, The Individual in American Literature, The Journey Theme, and The Redemption Myth. Courses with other sorts of organizing centers might include the following: Study of the English Language, Journalism (but not just editing the school newspaper), Oral Composition, Creative Writing, and Advanced Composition.

Courses centering on literary theme or genre should definitely build upon the common literary heritage developed in the years from kindergarten through grade ten and upon the background and abilities of participating students. Such courses can be tailored to students of various competencies and should continue to be taught from the standpoint that reading literature for pleasure and self-fulfillment should be a life-long activity for all citizens. Formal education in literature should therefore be designed to produce the habit of perceptive reading rather than comprehensive coverage. Reading ought to engage students in deepened and more subtle understanding of the choices and arrangements the writer has made to give shape and meaning to his personal vision. Courses centered on themes, for example, need to be fashioned to help students understand how theme is engendered through the choices the writer has made to unify the work, rather than offered merely as starting points for exploring sociological, cultural, or historical issues. The works chosen for in-depth reading, moreover, should be of major literary significance. The unjustifiably venerated "classic," as well as the merely topical or eccentric work of small literary merit, should be avoided. Courses to engage the imaginations of students, with a coherent plan around theme or genre and centered on in-depth study of significant works of literature, can do just as much as, and probably can do more than required surveys, to stimulate lifelong enjoyment of good reading. Such a program should make possible great flexibility in purchasing copies of individual works which might serve for several courses with different orientations. Such flexibility ought to mean planning book purchases according to course needs, not adjusting courses to fit the selections in available anthologies.

Courses designed to offer varied and special experiences with literature should provide parallel composition experiences appropriate for grades eleven and twelve. Emphasis on genre, type, or theme offers students opportunities to write in similar patterns. Student experiences in writing the literary essay, for example, in connection with appropriate study of models from critical literature and with appropriate considerations of purpose and audience, are important aids to the students' gaining an appreciation of the vision and the significance of recognized essayists. Of course, student writing at this level should not be restricted to literary essays or criticism of literature. Ideas, conflicts, characters, and incidents from their reading can stimulate students to a wide range of vital expression. The traditional, and too often mechanical, school "theme" should, therefore, be converted into purposeful writing in recognizable discursive forms composed from personal experience as well as in response to, sometimes in analysis and criticism or imitation of, works of literature.

Nor should such courses neglect oral composition. Discussion, presentation, and panel participation provide many of the same opportunities for increased appreciation of literature as does written composition. Oral reading of and listening to literature as well as dramatic improvisation can stimulate students' interest, increase their understanding of literature, and sharpen their control of language. The study of films of recognized merit as a means of leading students to read and as a means of elevating taste and heightening appreciation of film as artful ordering of experience can serve as a significant auxiliary to the study of literature.

Language study is also an important means of understanding literature. Grasp of the writer's rhetorical artistry is enhanced when students themselves can manipulate language more subtly and when their facility with logical arrangement in sentence and paragraph has been strengthened through study and practice. Literature provides the best source of vocabulary enrichment; study of words in context illuminates the shades and nuances of meaning and reveals the effectiveness of the writer's selections. Study of language history to point up historical changes in grammar, word form, convention, pronunciation, and vocabulary can also aid literary study, helping students to appreciate the styles of writers such as Shakespeare and Sheridan.

Movement from literature to language study can also be achieved through work on dialect and usage. Such a dimension not only strengthens a student's own language flexibility; it also introduces him to regional literature and can point up delineation of character by social and educational level, attitudes, and locality.

Some courses may start from, or give some emphasis to, language study or composition. If these are offered as full-credit English courses, care should be taken to prevent them from becoming merely courses in skill-building, drill, or in the correction or remedy of deficiencies. Most especially should students of lesser ability not be funneled into such remedial courses as a substitute for English. A better solution would be to offer such a student a choice of courses in English commensurate with his abilities and interests and provide him with additional opportunities for work in such deficiencies.

A course which emphasizes the study of the language could, for example, provide some comparative study of the three grammars now most fully developed and still give students experience with literature; movement would be from language study to appreciation of its best use by skilled writers. Composition provides the means for students to use their knowledge about language and to tighten their control over it, and language study offers substance and subject for composing.

Courses offering more intensive work in composition should not be narrowed to such an extent that students lose sight of the array of discursive types or lack the opportunity to develop needed flexibility in their use of language. Neither should such courses exclude or limit the study of relevant literature. Oral composition, for example, if offered as a full-credit English course, should not be limited to the forms and practices current in many speech classes. Oral composition includes a range of activities: informal conversation, dramatic monologue, drama, interview, panel discussion, symposium, as well as individual talks and presentations for a variety of purposes. Oral composition can also serve as prewriting, giving students a chance to settle on a subject and what to say about it, to find a voice, and to begin developing the language to express it. Study of great speeches, as well as oral interpretation of written literature, should form a part of such courses; listening and viewing can increase the sense of performance.

The sterility and shallowness of much student writing stems too often from approaches which are mechanical and skill centered, which ask the student to write before he knows who he is at that moment or how to cull from what he is and knows, before he has adequate language facilities or can form generalizations and propositions, and finally before he cares. Moreover, courses in "expository writing" and "creative writing" are sometimes taught from a philosophy which forces an artificial dichotomy on the composing process. This attitude assumes that exposition is a matter of fitting substances to precast forms, denying the role of the imagination and of the person in discourse which is less personal, more abstract, and more remote. And conversely it insists that "writers are born not made" and that creativity is a matter of turning on the spigot and catching the run-off, without regard to the role of the writer as shaper, selector, molder of his unique sense of order. For protection against this philosophy, courses in composition, including journalism, should turn to literature as a parallel study for some of the experiences and values about which to write, as well as for models of form, order, and style.

Cautions against fragmentation and pleas for unity are, it therefore appears, valid even among the more specialized courses suggested for grades eleven and twelve, whatever their starting point.

CHAPTER IV

Some Crucial Issues

Many problems in the teaching of English derive from cultural evolution, social mobility, technological changes, and new theories about the basic structure of the discipline and the teaching-learning process. The teacher and others responsible for curricula in English, kindergarten through grade twelve, must bring appropriate order to the instructional program and devise means to allow for and keep up with developments pertinent to the classroom. Thus, discussions about English whether for six- or sixteen-year-olds concern students, content, method, materials, and organization for instruction. District sponsorship of such dialogues and assistance in putting into effect decisions which grow out of the discussion will ultimately determine the effectiveness of any framework.

The following questions, by no means exhaustive or complete, raise issues related to English instruction in California. The Framework Committee has phrased them as questions because it believes each district, large or small, must ask them in making this Framework a basis for its English curriculum. The committee does not offer definitive answers because it does not believe there are any. The questions must be constantly asked and answered anew in the light of evidence and experience.

How does the organization of the school affect instruction in English?

New knowledge about ways of learning and changes in resources available to schools have led to experimentation in the organization of the instructional program. Whether existing patterns are continued or new ones adopted, the primary concern must be the effect upon the learner. The traditional organization as well as such innovations as team teaching, ungraded programs, flexible scheduling, and departmentalization in the elementary school—currently being tried out as pilot programs in many districts—must be evaluated for their effectiveness in the total instructional program of the learner. By no means should innovations be adopted merely for their financial advantage to the community. The organization of the daily schedule in whatever form it may take must be appropriate for the learners in that school; neither administrative convenience nor inconclusive research is an acceptable basis for reorganizing the school day.

How does the school organize the content in English for many kinds of learners?

Efforts to organize the content in a sequential way must respect not only the unity of the discipline but also the diversity of the population and the resources available to the teacher. This Framework can serve as a basic reference. Among other sources are publications from the project centers and from the National Council of Teachers of English. State adopted basic and supplementary textbooks as well as multimedia materials are tools for curriculum development, but they must not be allowed simply to determine it. Sequences must be reexamined regularly in the light of current research. Investigations now going on in linguistics may alter the present sequences for language study. Increased use of school and classroom library facilities as well as knowledge about learners' responses to literature have already modified practices in literature. Developments in rhetoric have questioned some sequences in composition, as have insights into the learning process.

How are instructional materials selected?

Method of selection. Selection of instructional materials is a professional obligation and responsibility of the teaching staff, with appropriate assistance from the administration. Though the state provides basic textbooks for elementary schools, it is still the prerogative of the district to choose supplementary materials to meet the particular requirements of students within the district and to provide for a total curriculum for all children. In the junior and senior high schools, curriculum committees must establish procedures for evaluation and purchase of instructional materials. These committees must include an adequate representation of teachers who are given school time to establish policies for screening and evaluating materials. Among these policies should be provision for departmental consideration. Criteria for selection must be broad enough and varied enough to provide for many kinds of learners and instructional procedures and should take account of the purpose for which the materials will be used, their importance to the goals of the instructional program, and the numbers of students who will use them.

Choice of materials. Federal, state, and local funds are now available for purchase of materials. Judicious use of these funds requires conscientious evaluation of all available materials and purchase only of those that have genuine merit and are suited to local needs. In the elementary school, for example, books which are adopted for all subjects in the curriculum, not only for literature and language, should meet high standards of quality of presentation as well as accuracy of content. The current revolution in all instructional materials, including books, makes selection increasingly difficult and responsibility for selection increasingly important. A variety of materials appropriately chosen can enrich learning opportunities.

Programmed learning materials now becoming available are a means of individualizing instruction. Their use, however, must be based upon the appropriateness to each learner. Programs designed to accept from the student only one choice may limit his perception, inhibiting rather than extending cognitive thinking. Such thinking is made possible through a variety of learning experiences. Study trips, for example, give the learner first-hand opportunity to use his language for reporting observations and making generalizations.

Tapes, records, films, and other materials including paperback and trade books extend the possibilities of the English curriculum for both the learner and the teacher. With the many and increasing possibilities for instructional materials, kinds of materials must be ever expanded as appropriate and never limited to a single textbook.

How are libraries related to the instructional program?

To implement the English program outlined in the Framework, most schools must improve their library facilities to meet the standards established by the American Library Association. At present elementary school librarians are all too few in this state. Upgrading of elementary curricula demands more attention to providing training and professional status for school librarians as well as money and facilities for libraries. The well-trained librarian is a resource teacher rather than a book custodian. Schools not only need libraries which will provide attractive and instructive books for children at all levels, offering them easily accessible alternatives to inferior paperbacks and TV clichés, but they also need professional

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libraries which can provide essential reference works and important reports on current research for teachers and administrators.

How can schools deal with censorship?

The right of the school and the teacher to select literature appropriate to a class must be protected. To maintain this right, schools need a written policy outlining procedures to follow when the use of a book is questioned in the community. "The Students' Right to Read," a publication of the National Council of Teachers of English, and the American Library Association statement about censorship of books outline a policy schools can accept and use. When endorsed by district governing boards, these procedures have proved to be effective means of combating efforts to censor books used in schools.

What is an appropriate teaching load?

The appropriate teaching load for a teacher of English cannot always be arrived at by application of simple formulas. Determinants of a teaching load include all the following: the total number of classes and students, the difficulties and aspirations of these students, the quality and variety of material and equipment available, the amount of clerical help and other assistance, the administrative support, the number of preparations, the quality of the teacher's original undergraduate and graduate training, and the means for keeping up with new knowledge. All of these in some way influence the quality of the teaching and thus affect satisfactory teacher load. For grades seven through twelve, these determinants may mean a maximum load of 100 students; for elementary grades in self-contained classrooms, a maximum of 30 in the intermediate grades and 25 in the primary.

What are the problems of grouping procedures?

To provide for differences in learning ability, schools have often adopted groupings based upon reading levels, intelligence quotients, and teacher recommendations. Used inflexibly, these procedures can limit the focus of learning by denying opportunities for some and creating false expectancies for others. Used intelligently and fluidly, they can promote the best learning for all students. Many kinds of groupings need to be considered, and present experimentation with large and small group instruction will influence grouping practice as will learning materials. Methods of grouping for reading instruction may vary from those for language instruction. Since the ability to think and to recognize the emotive and interpretive power of language is partly developed in oral practice, no students should be always relegated to slow groups which provide them little opportunity of sharing in or listening to animated discussions in patterns of standard English spoken by their peers.

Whatever procedures of grouping are devised for a given class and school—and these should never be limited to a single method—they should be chosen because they seem to provide the best opportunities for instruction in English from the point of view of the learner, the teacher, the school, and therefore the public.

What does the teacher of English need to know to teach students for whom English is a second language?

In addition to a practical mastery of spoken and written English, the teacher needs an analytical knowledge of the phonological and grammatical systems of the English language which the usual native speaker of English cannot be expected to possess. The difficulties that must be overcome by one who is learning English as a second language correspond rather closely to the differences between his mother tongue and English. Teachers working with such students, then, need to know enough about the way both languages function in order to see clearly the nature and extent of the various problems with which their pupils are faced. Similarly, a knowledge of the background culture of the non-native speaker is helpful in understanding his attitudes toward learning English.

Methods appropriate to the teaching of English as a second language are much more similar to those effective in foreign language instruction than to those usually employed in English and language classes for American pupils. In the early years much oral drill of a highly structural kind appears to be essential, followed by a gradual transition to freer use of English in situations requiring communcation. In many sections of the country, pilot programs are developing curricula which attempt to meet the linguistic needs of specific school populations through the use of methods whose effectiveness has been demonstrated by experimentation. Notable among such programs is Project 200, carried out jointly by the University of California, Los Angeles, and the California State Department of Education, which has produced guides for the first two years of instruction in English as a second language in the elementary schools of the state.

What does a teacher need to know to teach those who speak a nonstandard dialect?

A great deal of recent research in English (particularly in Washington, D.C., and in Chicago) has attempted to specify the particular speech patterns and difficulties of those who speak a nonstandard dialect which may, under some circumstances, be a disadvantage to the speaker. The teacher who works with children who must be motivated to learn standard English as a second dialect needs to have much the same type of linguistic information and to master the same kind of methodology as does the teacher of English as a second language. In addition, he must have a clear understanding of the situations in which each dialect may be appropriate and an appreciation of regional variations in phonology, morphology, syntax, and vocabulary. Oral drill should be a basic element of his methodology, and to convince his pupils of the desirability of mastering standard English without denigrating their present dialect may be his greatest problem.

Why is continuing inservice education essential?

Degree and credential programs cannot complete the education of any teacher. Effective implementation of this Framework will necessitate inservice education now for teachers at all levels, and further developments in the discipline, the learning process, and curriculum structure will continue to demand such training in forms that lead to changed teacher behavior in the classroom. Although the term "New English," often simply equated with recent theorizing about grammar, may too much glorify novelty, surely no field which deals with a living language and a growing literature in a changing population amid a new era of well-financed educational research can remain static. Ever expanding knowledge about language, literature, and composition as a single discipline is constantly available. Inservice education should give teachers access to this knowledge of the components of English and their interaction in appropriate sequences.

Why is adequate financial support essential?

Support for English in the National Defense Education Act came later than for science, mathematics, and foreign languages. Through the funds made available by this act and subsequent acts to improve education, teachers of English have had many opportunities for professional growth. In institutes and workshops teachers have become acquainted with new knowledge, have studied new curricula, and have developed pilot programs to improve their local courses. Continued support for innovation in the teaching of the English language and other aspects of the discipline are a legitimate function of the federal, state, and local governments. Improvement in the teaching of English rests in part upon the continuation of these programs. The best defense for continuing governmental assistance lies in its conscientious and appropriate use. Requests for funds should represent careful research of related programs, significant opportunities for improvement in the school, and valid means of evaluation.

APPENDIX A

Suggestions for Teaching Language

Language in Kindergarten and Grades One Through Three

Oral Language

The oral program in the preschool and the early elementary years must provide pupils with firsthand experience with concrete objects in order to help them develop abilities to attach labels to things, to build accurate concepts, to encourage curiosity, and to provide a content for discussion. The program must provide for much informal conversation and discussion and must build in many opportunities for children to hear and to practice, in oral discourse, the basic sounds (phonemes), meaningful units (morphemes), rhythms, and contours of English sentences. Competence in reading and in composition is based partly on accurate perception of the phonemic system of the language. All English language teachers, and particularly preschool and primary teachers, must acquire the ability to diagnose from a child's speech those speech sounds which he does not hear and therefore does not accurately reproduce in his own speech. For example, the child coming from a bilingual home where Spanish is spoken more frequently than English is often unable to hear or to say the vowel sounds in *say, but,* or *bit*. Often he is unable to distinguish the initial consonant phonemes in *chair* and *share*. In the primary grades, children should have many opportunities for hearing and practicing accepted patterns of speech. The importance of this part of the program, particularly in dealing with disadvantaged children, cannot be overestimated.

Encouragement of verbalization even during simple manipulative activities can be valuable in developing children's oral language as an instrument of learning and thinking. For example, the ability to use both affirmative and negative statements in answer to "What is this?" may elicit "It is a red block." "It is not a ball." "It is ***not*** a white block." The ability to use polar opposites, to perform simple

"If . . . then . . ." deductions, likewise points to the growth of intellectual power through language.

Riddles help students perceive likenesses and differences and, along with rhyme, bring the element of play to language. Puppetry and informal dramatics give children the opportunity to verbalize new ideas. These activities may also reveal how adequately children understand such commonplace tasks as getting a meal or cleaning the house or more difficult ideas—whether in the real world, such as how a harbor pilot may bring a ship into the harbor, or in the world of imagination, such as how the third Billy Goat Gruff disposed of the Troll.

Grammar, Usage, and Dialects

Through much oral practice with sentences and encouragement to experimentation, children learn the intonation and stress patterns of basic English sentences, of various kinds of questions, and of more complicated statements. Children are thus introduced to the subject-predicate relationship within the sentence and can begin to get a feeling for a complete subject and a complete predicate. Recognizing "starters and stoppers" and deciding on the punctuation of their own written sentences help confirm this sense of sentence completeness.

In these early grades the teacher would do well to begin with the indigenous language of children. Although the teacher should, of course, speak cultivated informal English in class, he must realize that excessive concentration on trying to change children's usage at this point would be strategically unsound and might serve to retard the children's growth. The teacher directs his efforts toward providing stimulating firsthand experiences and encouraging children to expand their uses of language. Some ways might be to express subjective feelings, to wonder, to inquire, and to look into the future. Much of the emphasis in the primary years for disadvantaged children must be directed toward awareness and use of the sound system of standard English. Early childhood is the period of greatest learning capacity in this crucial area.

Traditionally, primary teachers have been watchful of syntax, and sound practice has always indicated that help with syntax unobtrusively be given. For example, merely rephrasing without comment a child's statement, using standard forms in place of his nonstandard forms, can help him develop an ear for the accepted version.

Spelling and Handwriting

The need to spell grows with the need to write something down, and the young child begins to spell as he watches the visual form of the language take shape under the teacher's hand and listens to and talks about what the teacher says as he writes. Each child needs to be paced at his own rate as he moves from large free letters to more coordinated and controlled formations, as he learns about capital and lower case letters, as he perceives and copies the configurations of words, as he relates spoken sound to letter sequence, and as he moves from manuscript to cursive writing. The initial spelling program should naturally include words children need to use in their writing as well as words in which the phonemes have a high degree of spelling consistency. It should also provide for a variety of ways of learning the words. Even at this level, teachers may work with children to uncover spelling patterns and to generate lists beginning with one-syllable words and continuing to words of greater complexity.

Lexicography and Language History

Primary children often use very simple dictionaries—generally picture dictionaries, wordboxes, and personal wordbooks—to find words needed for spelling and to know more words than they find in their reading. These years can be the beginning of a never-ending curiosity about words.

Semantics and Critical Thinking

Very early in the primary grades, a child can be guided to think a certain object *is called* a "block," rather than *is* a block, and thus make a beginning in understanding the referential symbolism of language. He also learns that many words that sound the same have different meanings—that, for example, the word *well* means something quite different in the two sentences "He plays *well*" and "The farm had no *well*." Through discussion of familiar words with multiple meanings, children can become alert to this characteristic of language. They will then regard vocal intonation, position in the sentence, and the meaning of other words in the sentence as clues to the meaning of a particular word. Young children can also be made aware of the power of connotation through effective oral reading, particularly of poetry.

Language in Grades Four Through Six

Oral Language

In the middle and upper grades, many enjoyable oral language activities that are almost spontaneous in the primary years take on a more structured form. Puppetry, dramatization of parts of well-loved stories, and choral verse reading achieve more polish through planning and rehearsal. Individual reports can give practice in selection and ordering of ideas for a particular audience, a kind of language activity that persists throughout a lifetime. The process of preparing an oral report parallels that of writing a composition. In both activities the child must search for and find an idea, select important details that support it, and arrange them in an interesting and logical order. In both activities at all stages, the child needs help and support from a competent adult. Discussion sometimes becomes more formal. Panel and round-table discussions and often committee reports can prove enjoyable and challenging as children, whether listeners or speakers, learn how to develop a point logically, present opposing points of view in a responsible manner, examine generalizations, and look for assumptions.

Grammar, Usage, and Dialects

The study of basic sentence patterns should be taught inductively and, for the most part, without terminology during these years. The idea that grammatically essential sentence elements generally occupy relatively fixed positions and that grammatically less essential elements tend to be movable should be taught inductively, with increasing complexity for older children. All children should have considerable experience in changing sentences about, rearranging and modifying the information that sentences convey and exploring relationships among various sentence forms. Children can find open places in sentences in which to add more words and ideas and can experiment with changing a word or a structure within a sentence.

The speaking and writing that children do should help them to learn much about English sentences. Demonstration and experimentation can confirm the importance of word order, can illustrate how the freight of meaning may be doubled or tripled within a structure, or can indicate what basic relationships among words or structures remain unchanged in shifting from basic sentence pattern to question to complex sentence.

Children who have difficulties with the sound system should be given opportunities for individual practice until an increasing knowledge of English morphology helps them to perceive likenesses and differences in related word forms. Children who need assistance in hearing and using standard forms should have much oral pattern practice directed toward specific, crucial items of usage from their spoken language. They should work with a paradigm, or model, until the item "sounds right." Then they can test themselves with many kinds of sentences containing the item. Their ability to hold to standard English should be observed by the teacher during discussions and reports.

Recognition of the difference between the disadvantaged child's oral language and standard speech might be developed by a curriculum focusing on dialects. Such instruction might also serve to heighten awareness of the richness and variety within the language and of the forces for change that are always at work within it.

If the teacher is well informed on dialects and language history, he can help pupils to see that language choices are much more complex and much more interesting than simple matters of right or wrong. The teacher who knows that in "He riz up on his haunches," *riz* is a survival of the Old English *rise;* that *axe* in "Don't *axe* no favors" is ultimately derived from Old English *acsion;* that *them* as an adjective "Bring *them* books up here," has a long history (Noah Webster endorsed this usage), is a teacher who is equipped to indicate to his pupils the roots of the oral tradition in the past. The teacher who says of a child's usage of *hisself* or *theirselves,* "There is no such word," not only rejects a communication but betrays as well his own deficiencies in knowledge of the language.

Spelling

The program in spelling in the middle grades can indicate much about language history. Word lists can be built from noun-forming, verb-forming, and adjective-forming morphemes that are important clues to language growth and change as well as to relationships among words. Morphology is often a key to some spelling regularities as well as to important relationships in meaning.

Lexicography and Language History

Exploration of the dictionary can be related to spelling but goes beyond it to foster interest in and curiosity about words. It can lead to wondering whether *secretary* and *secret* could be related, whether *helicopter* and *helium* come from a common root, and whether *catch* and *chase* are related.

Children ought to have the experience of examining an ordinary English sentence such as "He found out the reason" or "You'll find out" to determine the origin of the words and to state why the language is basically Anglo-Saxon. They also ought to have the experience of searching in an older dictionary for such words as *countdown, space station,* and *astronaut,* or to see the then current definition of *capsule*. In addition to noting why these new words were needed, children should be able to discuss how the form of each fits into the basic structure of the language. They can then look them up in a more recent dictionary and note classification and definition. Children at this level should also have some experience in using a variety of dictionaries so that they can compare dictionary entries, note differences in status (standard, nonstandard, slang, dialectal), and in meaning and then discuss reasons for such differences.

Semantics and Critical Thinking

Many children in the middle grades can become proficient in using context to determine the meaning of a word or the meaning of a statement. For example, in interpreting such a statement as "In her own lifetime Laura Ingalls Wilder saw the passing of the Indians, the homesteaders' struggle to farm the prairie, and the growth of small towns on the prairies," a child at this level should know that the sentences preceding and following the statement might do much to clarify (1) the time span described here; (2) what *passing* meant if he cannot guess logically from the other elements in the sentence; and, possibly, (3) what tribes of Indians are referred to here. The search for context, verbal and situational, as a means of checking what is meant by a word or a statement is an important discipline of thinking that can begin in the primary grades and continue into the middle grades to help children interpret conversation, discussion, or reading not fully understood at first exposure.

Beginning in the upper years of elementary school, pupils can become aware of the two broad functions of language: the referential, or informative, function and the emotive function. Often a contrast between the factual, informative language of the textbook and the language of poetry indicates the different ways in which these two varieties of language may deal with the same information.

Children in these grades can sense many ways in which man has used language to communicate ideas and feelings. Many children can examine metaphor as a basic way of extending meaning and thus a fundamental tool for language growth. All children respond to the power of connotation in words heard or read. In trying to compose, whether poem or report, children will recognize that many words—e.g., *pioneer* or *un-American*—carry different connotations for particular social groups and sometimes for individuals. These awarenesses are basic to a sensitive use of language or an informed reading of the language.

Language in Grades Seven Through Ten

Oral Language

At this level students still benefit from a good oral reading. A skillful interpretation can bring out the tone of a literary selection as well as give students a sense of the movement of the English sentence. It may encourage students to turn again to their own silent reading to seek the rewards so evident in the teacher's oral reading.

Grammar, Usage, and Dialects

> By now students should have an understanding of the basic sentence patterns of the English language and of the fixed and the movable elements within English sentences. Students at this level should be able to recognize the major grammatical devices in the English language—word order, inflection, and use of structure words—and understand their significance in classifying words and structures.

Work in grammar during these years should give much practice in purposeful modifying, compounding, subordinating, and substituting structures within these basic patterns and compounding, subordinating, and transforming the patterns themselves. In the last analysis the emphasis in grammar teaching is on how the language works to convey meaning.

By the time a student completes the tenth grade, he should have a clear understanding of the basic sentence patterns, a clear formulation of the four major word classes or parts of speech and of the more important classes of structure words, and the ability to use many ways of expanding, modifying, and transforming sentence patterns.

The program in usage continues as necessary. Those children who need help with standard word forms should have oral pattern practices directed toward needed crucial items, working with a paradigm, or model, until the item "sounds right." The study of morphology in both grammar and spelling ought to furnish understandings about word relationships that lead to better motivated, more enlightened practice of standard forms.

Spelling

At this level attention to spelling is still required but should not be a matter of lists. Instruction which helps children recognize relationships among words and the functions of the noun-forming, adverb-forming, and adjective-forming morphemes can also be used to teach spelling, for morphology is a key to many spelling regularities as well as to important relationships in meaning.

Lexicography and Language History

The exploration of language history, of word meanings, of relationships among words, and of the status of words continues at this level. Students should use a variety of dictionaries rather than a single one even as they continue to employ the dictionary as a guide to spelling, pronunciation, and meaning. Members of a class need to have experiences in comparing dictionary entries, to note differences in status (standard, nonstandard, slang, dialectal) in pronunciation and in meaning ascribed to words, and to discuss possible reasons for such differences. Thus a class having ten copies each of three dictionaries that meet criteria as to excellence would seem to be in a better position to understand the work of the lexicographer and the changing nature of the language than the class working with 30 copies of the same dictionary. Some work with unabridged dictionaries, and for abler students even with the *Oxford English Dictionary,* ought to be part of language study.

Semantics and Critical Thinking

Students become increasingly aware of the two broad functions of language: the referential, or informative, function and the emotive function. In their reading and listening and in their speaking and writing, students should be led to make finer discriminations of tone and purpose and to be able to distinguish argument from persuasion, fact from propaganda.

At this level the difference between the broad generalization and the more qualified general statement, the examination of evidence, and the relationship between generalizing and stereotyping can be studied in relation to the mass media—particularly the newspaper, fashion journal, or sports magazine—and also in relation to the student's own use of language in oral reports, discussion, and written composition. A study of the process of abstracting will demonstrate that the words that move people most deeply—such as *patriotism, religion, security,* and even *education*—are highly abstract words, symbols, the referent for which will differ widely from individual to individual. Students need to see that to talk about ideas they must use more abstract terms, but that specific words in writing and speaking are necessary for accurate communication. They can discover that the process of moving from most specific to more abstract, to most abstract and back again, goes on in the simplest exposition as well as in editorials or columns of political commentators.

Language in Grades Eleven and Twelve

As students in grades eleven and twelve embark on a program in which they choose among various optional courses to fulfill their requirements in English, they continue to apply and to refine the knowledge about their language that they have acquired during the preceding school years. The need for effective practice of oral language remains undiminished; the courses provided by the school should include oral reading of the literary subject matter as a means of deepening students' perceptions of tone, "voice," and style. Their own vocabularies, mastery of sentence patterns, and power with language can be increased through speaking about and becoming involved in discussions of the literary works selected for their courses. When the literary matter being read inspires discussion of ethical and artistic issues with which the students can become seriously engaged, many opportunities arise to develop their skills in critical thinking and the recognition of semantic distinctions. A deepened sense of responsibility in the use of language and comprehension of how it works to effect or impair communication, to provide moral insight and aesthetic pleasure, are important aims of the English language program in these final school years.

APPENDIX B

Suggestions for Teaching Composition: a Student-Oriented Sequence

Composition in Kindergarten and Grades One Through Three

Finding and Expressing Self

Since language is our chief means of ordering experience and relating ourselves to the world, composition is an act of self-definition and expression in response to an audience. A child whose early experiences are rich and varied and who has ample opportunity to explore his environment through language will begin to expand his sense of himself and his ability to express that sense. His later versatility and power in the use of language as well as his intellectual development are rooted in these early years. Since a human being is many-faceted, the child assumes a variety of roles, giving definition and expression to the various sides of himself, depending on his purpose and on whom he is addressing. He uses one voice or kind of language to express one side of himself when talking with his classmates, but he uses another when talking to his teacher. He uses one voice to invite his parents to a school function and another to ask permission to take a trip. Opportunities to express himself as a learner, as a member of a family, and among friends and equals for a wide range of purposes will lay the groundwork for honest reflection of the facets of himself in later speaking and writing. In nursery school and kindergarten, those children whose opportunities to define themselves through language have been limited, whose sense of self is undeveloped or negative because of social or cultural deficiencies, need an especially rich environment and careful direction in relating themselves to their world.

A number of activities can lead children to a sense of their own voices. Riddles, counting-out rhymes, games, and other language play give children a chance for self-expression. In reporting observations, they learn how their perceptions differ from those of others. They can learn language structures and new words and can learn how to talk about their experiences through conversing as speakers/listeners in one-to-one conversations, as learners asking questions, and as members of a group contributing to a common experience, reacting to experience shared by the class, or bringing outside experiences to share with the class. Dramatic play and acting out stories and rhymes give children opportunities to assume roles. Hearing their voices in recorded narrative and descriptive accounts and seeing their own words on the printed page can help give them a sense of "self" in their language and the ability to use it to relate what they discover and know.

Defining an Audience

Communication is directed to someone. A sense of audience and of the way our language is shaped by audience can be developed in the early years, can prepare for honest effective speaking and writing, and can make "composition" relevant outside the classroom. As the child matures, he increasingly takes into account the expectations of those he talks to. He begins to know what he can request and when he can make certain requests. He recognizes differences in audience when he plays with friends and when he attends class. Through language experience, which includes recognition and definition of audience, the student can learn to know himself in relation to others, and he can discover very early that language has "meaning" only in the context of a situation.

Children should have opportunities to express themselves in imaginative verbal play. Their classmates become their audience in conversing, in sharing, and in contributing to class learning through giving directions and explanations, storytelling, dramatic play, and acting out stories and rhymes. A teacher who is a skilled listener can provide a sympathetic audience and can encourage children to find the language they need. Even in the early grades, children can increase their sense of audience by dictating and, later, by writing letters, invitations, and other simple statements to friends, family members, and people in the community.

Finding Something to Say

In nursery school, kindergarten, and the primary grades, children should be offered manifold opportunities to expand their worlds and learn to relate to them. A child who feels pressure to think about and produce language for activities outside his real and imaginative realm is apt to feel negatively about himself and the world. Thus language experiences should be geared to the child's intellectual, emotional, and social growth and should begin at the level on which the child is actually operating. Only then can the child establish a foundation for making purposeful choices from a sense of worth and a heightened sense of discovery.

Children whose perceptions are keen—who are guided to a full awareness of the world around them—are ones who have resources for shaping verbal expression. A person's experience and his thought about it involve degrees of abstraction; he moves from direct sensory experience and memory of that experience through image to verbal ordering and systematizing in a framework of similar experience. In these early years, then, children should be able to find out about their world directly. They need help from sensitive, skilled teachers in learning how to talk about experience, how to relate word and thing, and how to express feelings and ideas. They can learn a sense of order by playing out their understanding and perception in other forms of expression such as art, music, dance, and rhythms. These opportunities can aid in discovery and can serve in primary grades as warm-up for writing. Children's imaginative worlds, their vicarious worlds, and their abilities to relate language to these worlds can be expanded through listening to stories and poetry, viewing films and art, and hearing recordings. Language begins to develop as a tool for thought as children are guided to order their experiences so as to generalize on and evaluate them.

Giving Shape to the Subject

The strength of a child's verbal ability will be reflected in his later capacity to transpose his experiences, thoughts, and feelings in writing and to understand experience in reading. In the very early years, children may not be aware of differences in form, but even then they lay foundations for later cognizance of variations in rhetorical pattern, internal structure, and logical relevance. Therefore, they should be exposed to a variety of forms in conversing, dramatizing, dictating or relating an experience or story, describing, exploring rhythm and rhyme in stories and poems, explaining, and singing. They can begin to explore the shape of the sentence by manipulating and substituting its parts and by relating a few sentences to each other to provide the basis for later study of the paragraph. Exploration of logical order proceeds by labeling, forming various categories, generalizing, comparing, and contrasting; conceding in statements of "yes, but"; and establishing cause and effect or speculating about consequence.

Developing a Sense of Style

Young students should be free to explore and develop their sense of rhythm and to develop their sensitivity to the power and beauty of language. Language play—hearing prose and poetry read aloud by the teacher or on tapes and records, listening to skilled storytellers, hearing as well as seeing in print their own speech—will help them develop their awareness of the structures and rhythms of language. The student who is sensitive to the nuances which can be conveyed through verbal rhythms will have a better ear for prose rhythm in his written sentences and in the literature he reads.

From the earliest years standards of usage should be determined, not by some artificial notion of "correctness," but by the requirements of students' speaking or writing purposes. By experimenting with "other ways of saying it" and practicing with patterns of the standard spoken English accepted in the region, students will gradually develop versatility and competence. They can learn word forms and structures that are acceptable at various usage levels, just as they must later learn the mechanical conventions which are a part of the written dialect.

As purposes for writing emerge in individual and group thinking and composing, the class may organize ideas with the teacher, watch him write, and read along with him. Each child learns in his own time to associate the written words with oral language and discovers that writing is the way in which reading materials take form.

Composition in Grades Four Through Six

Finding and Expressing a Voice in Speaking and Writing

Children in these middle years continue to need opportunities to satisfy their curiosity and to discover some personal relevance to their expanding knowledge and experience. Expression and definition of self in these grades should build on the activities in kindergarten and the primary grades which led the child toward exploration of his world and his relation to it. In these middle years, oral composition will continue to be important. A student should learn to hear his own voice in interaction with an immediate audience—in conversation where he learns to modify or build on what someone else says, in dialogues where he projects himself into a role, and in discussion where his responses are longer and where he has more responsibility for the shaping of fuller statements.

Occasions for composing orally and in simpler writing should begin to involve a child in deliberate and appropriate choices which suggest his perception or observation (what exactly did you see?), his attitude and mood (describe it to show you are happy), his position and role (how would you say it if you were this kind of person?), and his intent (how would you say it if you were trying to convince someone?). Occasions for describing an event or object from various physical positions, or from points in time, or from various degrees of personal involvement (write a personal letter about it; write a headline about it) will increase the child's range and prepare him for more sophisticated development of stance in later years.

Students in grades four through six can begin to learn some of the specific relationships between spoken and written language. They can discover the variations possible in a single statement through changes in oral and physical means of expression such as gestures, facial expressions, inflection, stress, and pitch. They can discover how tone of voice can be conveyed in writing through word choice, emphasis, exaggeration, understatement, and punctuation. Reading of and listening to literature also can provide students with insights regarding differences in physical and attitudinal points of view as well as matters of tone and effect in the written word. Opportunities to hear their own recorded oral and written compositions as well as those of classmates and to study the effects of their own words on the printed page will help them find themselves in what they say and write.

Defining an Audience

As the sense of self deepens, so does a child's discrimination of audience. Building on the awareness of "those spoken-to" generated in the primary grades, a child in grades four through six can learn to define a wide variety of audiences and to shape his oral and written discourse to fit those audiences. A student can learn to recognize himself as his own audience as he plays with language, as he thinks, and as he records his observations in diary, log, notebook, or journal. His peers will be his audience for letters, descriptions, stories, explanations, and expressions of ideas. Through their responses to his oral and written expressions, he can learn to place himself imaginatively in his audience's place, anticipating responses, questions, and resistances. Class participation in discussions, reports, evaluations, and written compositions will help students develop a sense of commitment and will help them understand where they have not been clear nor related effectively to a listener or reader. Students in these grades, helped by their study of literature, can also begin to write for audiences distant in time and place through letters, autobiographies, stories, poems, plays, simple articles, and essays. Students can understand that meaning is in large part shaped by the semantic context provided by a listener or reader, and that honest and responsible composition takes into account the many ways in which human behavior is shaped by language.

Finding Something to Say

Preparation for writing and for extended oral discourse, which is prepared ahead of time, is extremely important. The student must have ample time to discover what he has to say, acquire a motive for saying it, and define an audience that he recognizes and understands. Whether the source for expression is in firsthand experience, reading, discussion, or listening and viewing, the student must shape his own idea—his own sense of what the experience has meant. Experiences to be related, problems to be analyzed, people and places to be described or used in illustration, directions and processes to be explained, items to be placed in contrast, cause/effect and purpose to be explored—all must be served by observation, inquiry, and reflection. Prewriting activities that give students time to summon detail from their memories, to make lists of unsorted specifics from their observations, to refer to journals or other sources, or just to ruminate will help them become involved in the writing process. Time to discuss their ideas—to begin verbalizing before facing the blank sheet of paper—will often help students to crystallize what they wish to say and to locate themselves in relation to their subjects. What a student selects will depend on how close he is in time and space to the experience—how directly involved he feels emotionally and intellectually to the ideas and impressions he is expressing. Students in these middle years can learn much about the processing of experience and idea through assignments that ask them to describe something as it happens—for example, a scene on a street corner or at home—then to reconstruct that sequence from memory a day or so later. They can learn what kinds of details are necessary to recreate an experience—to help the reader or listener share it rather than merely know about it. Early training in the difference between "telling" and "showing" and the functions of each can help students reveal the degree of personal involvement required by their writing purposes.

Group composition can provide models and lead students toward increasing independence in writing. In this process, the students in a particular class select what they consider to be the best from among various possible opening sentences offered by members of the group. They then work together with the teacher and in small groups to give shape to sentences which would follow logically from that first sentence.

Giving Shape to the Subject

When a student has decided on the relationship he wishes to establish between himself and his subject and between himself and his audience, the form of his composition should follow from that purpose. Oral composition in grades four through six develops in the direction of increasing skill in conversation and discussion. As students take greater account of the demands and characteristics of their immediate audience, they will need opportunities for more formal oragnization in prepared dialogues, in interviews, and in presenting individual or group reports. Through conversation and small group discussion, students can increase their skill in listening to each other so that their responses are modifications, qualifications, elaborations, and definitions of each other's statements rather than attempts at establishing domination or mere opposition. Discussion will give students practice in formulating questions and clear answers, synthesizing from diverse points of view, and adding to a cooperative effort to solve a problem. Students who are disadvantaged educationally, socially, culturally, or emotionally need much emphasis on oral kinds of composition to enrich their capacity to handle the language and to provide resources for simple kinds of writing.

Written composition in grades four through six should help students use language both as a means of expression and as an instrument of thought. Sequences which limit the child or which move rigidly from word to sentence to paragraph to longer pieces destroy the sense of purpose and do not square with the reality of the child's ability to handle the language. Simple forms of most means of development can be explored by children in grades four through six. The notion of controlling or organizing idea—whether the point or theme of a story, an impression created through description, or idea stated in proposition or thesis—can be established if children are given practice in moving from single fact or incident through generalization to speculation and proposition. They can also learn to be attentive to the kind of order an audience expects from the writer's initial commitment in an opening sentence, paragraph, or chapter.

In these grades, students can begin to understand the paragraph as a unit of thought, as an index to a new part of the total idea. They can begin working on several related sentences—one which poses a generality, others which bring the reader down the levels of abstraction to concrete detail and specific example. Sentence manipulation, too, should give students ample practice in adding word groups and phrases which specify, limit, or clarify, thus making the image more vivid and closer to the reality of their experiences.

Even in the first stages of composition, students can develop their ability to relate logically by writing to articulate and clarify their thoughts in simple sentences which generalize from paragraphs, chapters, and books; which draw conclusions from pictures, films, graphs, and maps; and which summarize major points from discussion. Explorations in various kinds of logical order can extend from those suggested for kindergarten and grades one through three, taking shape in a single sentence or a few related sentences which set up patterns of time and space, comparison and contrast, example, step and sequence, and cause and effect.

Study of literature can also help students gain a sense of the unity of a piece of writing and can give them models of form and logical relationship.

Developing a Sense of Style

Close reading and exposure to the language of skilled writers whose images and rhythms hold the reader will help the student develop an ear for language and a desire to express himself effectively. Opportunities for discussion of model passages will direct his attention to significant word choice, rhythmic effects, impressions established through selection of detail, effective use of pauses, and means of producing the desired response and reaction from the audience.

In his own writing, the student's search for a personal metaphor or for various ways of expressing an idea and shaping sentences and verses for the most appropriate rhythm and sound, denotation, and connotation will all help him discover the resources in the medium and lay the groundwork for later refinements of a distinctive style.

Learning Responsibility for Self-Evaluation

Students should begin early to understand the importance of revision in the writing process. They need to have clearly in mind the expectations of their audience. They need to understand the criteria to be used for evaluation—perhaps to focus on one or two matters for each piece of work. Group discussion and evaluation of oral and written compositions will involve students closely in the process of revision—of "seeing again" what they wished to express. Often they can help each other in matters of proofreading, and they can read aloud one another's papers as an aid to catching error or fuzziness. Teacher conferences and evaluations should be geared to helping the students gain an increasing sense of independence.

If students in these grades have achieved a sense of purpose for speaking and writing, have been involved in establishing the criteria for criticism, and have been given practice in group composing and revising, they will have laid the groundwork for sincerity and responsibility in composition. Their aim should be to move toward increasing independence, increasing confidence, and increasing satisfaction in the process of prevision, composition, and revision.

Composition in Grades Seven Through Ten

Defining and Expressing a Voice

In the early adolescent years, composition can continue to aid self-definition. As grades one through six laid stress on the exploration of self and the world and on the development of invention, the emphasis in grades seven through ten might be on the student's search for arrangement, on exploration of form and structure, and on attention to mechanics and convention, as language study becomes somewhat more formalized, as rhetorical matters are treated more specifically, and as logical pattern and discursive shape are studied more objectively. As the student finds the facet of himself which he expresses in perception, mood, attitude, position, role, or intent, he will need activities which strengthen his confidence and which keep him from feeling the threat of exposure in this period of self-consciousness and self-doubt. He will need speaking and writing opportunities which help him understand how the rhetorical stance he takes informs the whole act of composition and makes it possible and desirable for him to commit himself.

Activities suggested for grades one through six help a student to explore and expand the range of his voice in terms of his subject and audience. By grades seven through ten, he can begin to compose from a consciously controlled point of view. His explorations can include descriptions from varying physical angles of vision, narrative situations through the eyes of various kinds of people, and discussions of topics which reveal varied reactions and attitudes. Close reading of models and lessons leading inductively to rhetorical concepts and giving practice in their control can be helpful. A student can thus deepen his understanding, for example, of personal and impersonal roles by ranging from one which is close to subject and audience, as in a letter about a personal concern, to one which is distant from and impersonal toward both subject and audience, as in a formal announcement.

Discussions of voice and point of view in fiction can aid a student to see what sort of decisions regarding form and style help reveal a particular "self." Consideration of the stances taken in newspapers, advertising, and other media can also demonstrate the purpose behind such selections and thus help students learn to detect bias in writing, which is presumably "objective," as well as avoid pretense and falsity in their own composing.

Techniques of discussion and oral composing can provide a student with tools for understanding his role in conversation, exchange, and group inquiry and can help him avoid the histrionics and two-valued confrontation of senseless debate. Creating roles in dramatic sketches can intensify a sense of voice, as can oral presentations calling for a student to assume a point of view, as long as the student keeps a balance of subject, speaker, and audience in mind and learns to avoid the pitfalls of sophistry.

Defining an Audience

As students in grades seven through ten begin to explore the discipline of composing, they can both narrow and expand the kinds of audiences for whom they compose. Monologues and dialogues recording stream of consciousness, diaries, informal and formal logs, notes, and outlines can be directed to themselves as audience. Their classmates can serve as audience for a wide range of exercises—dialogues, letters, dramatic monologues, articles, and editorials for class and school publications, as well as simple forms of the literary essay based on class reading and study. Fictional, intended, or pretended audiences can also be valuable, especially if a student has had practice with a wide range of real audiences from whom he can expect some response. Intended audiences (a series of directions which would be helpful to a foreigner, an argument directed to a congressman) should be as carefully conceived as possible on the basis of the student's ability to know the characteristics of that audience and to take a role that honestly reflects a part of himself or that he knows thoroughly enough to assume. Students will only adopt a cloak of artificiality if they are asked to play a role for which they have no resources or to write for an audience about which they know nothing ("Assume you are a reporter at the Battle of Gettysburg" or "Write a dialogue between Minerva and Arachne").

If the teacher becomes the sole audience for student composition, his students deserve a clear understanding of his expectations. Presumably, the teacher will always be in part the "audience," but evaluation should always include comment on the accuracy of expression for whatever audience the students have specified or defined. Students can gain a vital sense of audience from comments by a teacher who is aware of his own voice in the kinds of positively encouraging, strengthening statements he makes.

Study of literature as well as other forms of expression in terms of the characteristics and expectations of audiences of different ages, sexes, or socioeconomic or educational levels can lead students toward understanding how audience response is created by speakers and writers and how discourse takes shape according to the relationship that the speaker or writer wants to establish with his audience. Looking at literature with regard to audience will also enable students to see both the nature of the "public" for which a work has been written and the characteristics which give a good piece of writing universal appeal.

Study of language should also intensify the concept of audience as students begin taking account of meaning in the context of situation and listener/reader. In their own and other writing, they can begin to judge such matters as assumption, ambiguity, contradiction, logic of conclusion, relevance of specifics, reliability of observation, definition, and authority; they can attend to denotative and connotative differences and to slanting; and they can become aware of the distinctions between reporting, inferring, and judging.

Finding Something to Say

In grades seven through ten, prevision is still of prime importance. A student who asks, "What do you want us to say?" has no sense of the function of composition, nor of the composing process. Occasions shaped by a teacher who has spent the necessary time, energy, and imagination on the assignment will draw the best from students, requiring them to search for and discover something they care about saying. Assignments growing out of reading, listening or observing, analysis or comment, or imitation of form or rhetorical device, out of themes and issues under consideration in literature, or brought from mass media are more apt to preserve the unity of instruction and to give the student a purpose for composing.

The student's ability to generalize and theorize ought to rest on what he draws from the world—on details and patterns seen and sensed. He ought to have much practice in selecting examples and illustrations from both immediate and past experience and making generalizations and conclusions based on them. He may work first in forms of interior monologue, then in written and spoken discussion with a friend, and finally in essays demanding more formal control. Thus, too, oral composition provides a base for written composition, as discussion and response provide opportunities to test and extend thinking and to experiment with the resources of the language.

Students in these grades can, for example, experiment with recreating varied degrees of distance in time through study and imitation of fictional models which illustrate such differences as immediate observation, autobiographical memory, and stream of consciousness, and they can learn what sort of knowledge and speculation must be a part of futuristic writing such as science fiction. Students can make conscious choices to reveal implicitly or explicitly various kinds and degrees of emotional relationships to a subject, selecting detail to suggest approval or disapproval in describing a person, to elicit pleasure or digust at a scene, and to exaggerate or underplay in satire or irony. Too often, students take the choices and decisions a writer makes for granted. Occasions for "finding something to say" will increase their appreciation of the role of artist as selector and shaper of his own personal vision.

Giving Shape to the Subject

Organic relationships between form and content in both oral and written discourse can begin to be significant for students in grades seven through ten. The comments on oral language for grades four through six hold true also at this level; experiences can be strengthened through opportunities for more extended individual activities such as speaking extemporaneously, demonstrating, informing, persuading, and for group presentations in drama, panel, and symposium. Students whose facility with the language is more limited and whose ability to compose in written form is undeveloped need extensive oral practice to gain confidence and to provide the basis for writing.

Exploring the forms of discourse can be stimulated by assignments which move students through the kind of abstractive process described in the preceding section. In experimenting with descriptive and narrative form, and with drama and poetry, students ought to be encouraged to tap experience and to understand that literature is about life, not just about other literature. Often students write fiction in bad imitation of stories they read, not out of their own imaginative reality; they write as readers, not as writers. Their own experience in writing in various literary types will do much to sharpen their sensitivity to the writer's task and to heighten their response to literature.

Papers analyzing literary works will help students learn some of the relationships between form and content and will give them clearer understanding of the choices made by writers. Analysis of character, discussion of theme, and comparison and contrast of two works can be learned as forms of the literary essay written by students at this level to clarify their thinking or to indicate the depth of their understanding.

Students can now begin to see that a well-cast assignment not only implies a form but also provides logical direction and often presents clues to the best or alternative propositions. They should learn that a useful thesis or "topic sentence" is a controlling idea, formed by subject, predicate, modifiers, and transition, each of which suggests specific questions to be answered, a logical arrangement to be pursued. The complexities of paragraph structure should begin to untangle for students in grades seven through ten as their experiments lead them to find relationships which move the controlling idea through appropriate degrees of specificity in sentences pertinently coordinated and subordinated. Much work with single sentences will increase students' capacities to relate logically and to think clearly. A clear understanding of subordinate-coordinate, specific-general, abstract-concrete relationships in sentence, paragraph, and longer discourse will give students the necessary resources to shape experience and ideas which can be shared by someone else.

Teachers can draw on various media in showing students the shape of composition. Aside from providing content and stimulus for composition, films, pictures, and even good television shows, as other ways of ordering experience, can be used also to point up means of organization and devices for rhetorical effectiveness. Films and pictures can demonstrate the selection process, intensify students' powers of observation, and make them more fully aware of the artist as selector and shaper. Using films and pictures, teachers can point out comparison (both simple and metaphoric), contrast, generalization (as in the selection of a title), the structure of detail (essential, emphatic, sensory, insignificant, or unnoticed), cause and effect, relationship of part to whole, point of view, perspective, and angle of vision.

Developing Style

Style is a means of reaching an audience through a distinctive expression of the writer himself. A sense of style comes very slowly as the student gains command of his language and insight into himself. Analysis of prose models can help him see the effective use of literal and figurative language, denotative and connotative meanings, and control of context. Such study can enrich his vocabulary and guide him in the selection of words for vividness, concreteness, accuracy of sense impression, and nuance of meaning. As his resources in the language grow, especially with somewhat more formalized study in these grades, he can continue to experiment with sentence patterns and transformations of those patterns to achieve emphasis, clarity, balance, purposeful subordination, and coordination. Prescriptions for sentence variety or inversion patterns for their own sake are of less help to students than practice in sentence manipulation to suit style to purpose. Students in these years need opportunities to develop an ear for stylistic force and its support to meaning. Although style is personal, young adolescents require many reference sources as aids in usage and vocabulary, as well as spelling and punctuation. A variety of dictionaries, a thesaurus, books of synonyms and rhyming words, and their own individual word books or boxes are useful tools that help young students gain independence and freedom in writing. In grades seven through ten, the appearance of figurative language in peer-group talk and in spontaneous writing and speaking provides opportunities for discussion of metaphor as the basis for language and of the power of its special use by writers.

Learning Responsibility for Self-Evaluation

As students in grades seven through ten begin to recognize wider audiences and to gain control of form and structure, they come to recognize the need for evaluation and revision. If the atmosphere encourages running the risk of exposure without penalty, most students in these grades can attack problems of speaking and writing objectively. Individualized pacing whenever possible, with conferences and constructive assistance for individuals, is important as differences among students as composers begin to increase.

Responsibility is engendered when students become part of the process of prevision, composition, and revision. This they can do if they are given time for exploration—as a class, in small groups, and on their own—for writing preliminary drafts, for revising before preparing final drafts, and for proofreading to catch inadvertent mistakes in spelling, punctuation, and other matters of form and syntax. Often revision is best accomplished after a period of time has elapsed. Revision then becomes truly a "new vision," and the selections, shape, and structure can be tackled with freshness. Keeping a file of compositions is a way students can learn from past errors and successes, renew satisfactions, and find stimulation for improvement.

Composition in Grades Eleven and Twelve

Defining a Speaking and Writing Voice

Perhaps the worst product of poor instruction in English is the student whose writing and speaking reveal that he pretends to believe, pretends to care, pretends to know, and says so in vague, empty, dull prose. Perhaps the best product is the student willing to confront himself and his experience and to attempt to order that world, anxious to create truthfully for his own and others' pleasure and instruction, and fully cognizant that he is not denying truth if he distinguishes between his own voice and that of his created speaker. He is aware of the dangers of self-deception and strives to know himself and to judge the integrity of the voice in his writing. He does not fall into the poses of sophistry, exploring effect or attitude at the expense of substance, regardless of audience. He tries to reflect what he knows in his writing and speaking, guarding against the plagiarized idea, the unexamined opinion.

As the emphasis in grades one through six was on exploration of self and the world, and in grades seven through ten on exploring form and structure, the emphasis in grades eleven and twelve might be on a strengthened control of form and arrangement and on a deepened sense of self, on style, on bringing to bear the resources for achieving rhetorical balance, and on the whole art of "putting it across."

Students in grades eleven and twelve should become more fully conscious of how the implied character in any act of speaking or writing evolves only in relation to argument and audience. They can experiment with more subtle kinds of fictional point of view—the range, for example, from single character through multiple character to no-character. The treatment of the same subject dramatically, narratively, poetically, and in prose essay can illustrate vividly the kinds of selections a writer must make to create his rhetorical role. Students should begin to discover more subtle correspondences to and differences between speaking and writing voice in matters of emphasis, tone, and rhythm.

Defining an Audience

The discussion of search for audience on lower grade levels continues to hold. If students are to achieve balance and force and to write with any sense of relevance and if composition is to have importance as a way of thinking and knowing, school writing exercises must give students reasons for saying something to someone. The balance is distorted and vitality is lost if they do nothing but generalize, summarize, and theorize and if substance in the "essay" is not directed purposefully to some audience.

Students of lesser ability should continue to have much experience with immediate, responsive audiences, while those whose control is more sophisticated can relate to more distant audiences, exploring ultimately their sense of universality. The study of discourse directed at varied audiences can focus their attention on the peculiarities, interests, and language level which shape the writer's attempt to evoke response. They ought to write for students of other ages, other classes, and for their entire school or to particular groups or individuals in the community. Thus they gain increasing control over the rhetoric necessary for controlling statements directed to remote and "at large" audiences.

Finding Something to Say

Earlier comments on the processing of experience necessary for students to be fully conscious of what is meant by "composing" are important also for grades eleven and twelve. The cycle for each year might provide students with opportunities to move from the dialogue and description of "what is happening" through the narration of "what happened," and the generalization of "what happens" finally to the proposition of "what could, will, or must happen." Students deserve assignments which ask them to stretch their minds toward discovery, which require them to increase their capacity to handle form and structure, and which provide them stimuli or some specifics from which to begin. They deserve time for precomposing activities such as those discussed for earlier grades, and they need guided practice in using and evaluating rhetorical devices. If students are to write well, they need time to talk about and think about where the assignment leads. They need to be able to refer to notes and journals kept in response to actual experience and to ideas. They need time to establish an attitude toward the subject and to determine the kind of involvement with it which is necessitated by the assignment. And they need time to discover how their relationship to their audience will affect what they wish to say. This opportunity for involvement in all the important steps in the writing process will help them budget their time and write with clearer purpose and more appropriate form when they are called upon to write extemporaneously. Thorough practice and exercise are far more valuable than numbers of long, poorly conceived, and hastily written "themes."

The library as a source is subject to misuse, particularly in these later years. Students need encouragement to think their way through the library, to explore the wealth of printed and nonprinted material now available in many expanded resource centers, and to discover the library as a gateway to the whole of man's endeavors. They need to know something about responsible use of sources and the conventions of documentation. If English teachers, with the cooperation of school librarians, do not promote this knowledge, perhaps no one will. Artificial and pretentious "research" papers, however, are probably not the answer. They may simply encourage students to plagiarize, to depend upon encyclopedias or a few popular works, and to flatter themselves that they are doing something important. Rather, there should be some exercises in the use of the library, possibly climaxed by a modest, realistic paper on a subject in which the students have some interest. Here the emphasis should be not on coverage or length or the number of footnotes but on the students' investigating areas, selecting relevant materials, and marshalling them so as to make significant, valid, and supported points about the subject.

Literature as a source for writing will probably take on greater emphasis in the upper grades, but the literary essay should not be written to the exclusion of other forms of discourse, nor in a way to encourage hollow pedantry. Papers of analysis or criticism taught with appropriate models and in conjunction with critical study and written with a sense of audience can serve as fruitful inquiry and purposeful composition. Imaginative writing also flowers naturally from this soil.

Giving Shape to the Subject

Shape and arrangement as governed by intent can begin to have deeper significance for students who have a rich backlog of experience with varied forms of oral and written expression. Oral activities in grades eleven and twelve should give students more sophisticated control of the techniques of discussion, more precision in organizing ideas extemporaneously and from outlines and notes, greater power of diction, and a subtler sense of drama. Ideas from class discussion, supplementary material from exploration in the library, and individual reading can serve as sources for individual efforts. If these also occasionally provide material for writing, students have opportunities to note the similarities and differences in the two kinds of composition and in matters of diction, arrangement, and audience. Various kinds of group reports, panels, and symposia offer occasions for noting how the final design takes form from group contribution.

Students in grades eleven and twelve need to become increasingly aware of how full articulation of concepts can serve as a means of thinking and knowing, as well as a way of making ideas and experience available to others. The forms suggested for other grade levels can be handled in grades eleven and twelve in a more complex manner. Although the expository essay will probably be given greater emphasis, especially for college-bound juniors and seniors, other kinds of writing such as description, narration, correspondence, drama, poetry, and short stories should also be explored and practiced as ways of thinking and articulating. Students at this level can begin to understand that the four traditional forms of discourse are arbitrary and only relatively convenient ways of discussing and labeling composition: analysis often includes descriptive detail; narrative rarely exists without description; exposition generalizes from instance and detail; and argument summons event and description in support of proposition and thesis. As he learns too that rarely is writing purely objective or subjective, the student learns that he must choose those specifics which are relevant to his purpose, his act of composition.

Practice in formulating generalizations, theses, and propositions from assorted details will aid student writers to understand the nature of a controlling idea and the logical direction, arrangement, and selection inherent in that idea. Exercises can direct students to shape alternate propositions, to design a statement which best suits the requirements of the assignment, to speculate on the writer's selection and logical movement on the basis of his initial commitment, and to pose questions that an interested reader might raise from a generalization. Students' attention can be drawn to the shift in logical direction which occurs in the controlling idea if the subject-predicate relationships are changed, modifiers altered, or transitions substituted. They can begin to see the over-all order, as well as the link from sentence to sentence provided by additive "and," contrastive "but," concessive "yes, but" or "even though," conditional "if-then," and causative "since" or "as a result." Understanding of logical order, shape, and effect can be strengthened through such intensive work with sentences and paragraphs.

Close reading of literature should help students choose and construct the elements to unify and give power to their own efforts to create stories, dramas, poetry, and essays. For logical thrust and relevance, variety of paragraph structure and rhetorical technique can be enhanced through the use of literary models and can enrich a student's appreciation of literature as composition, helping him identify with successful writers whose decisions were those he must also make.

Study of composition in other forms such as artistic objects, films, and pictures, as suggested for grades seven through ten, will also lead students on this level to a deeper understanding of the workings of the mind and of the process of giving order to observation, sensation, feeling, and idea.

Developing a Style

Ideally, a student should find a sense of his own power in his language and begin developing those patterns of choice that characterize and identify powerful speakers and writers. He should begin selecting the form he uses best, the structures he finds most comfortable, and he should achieve a sense of style in the performance of oral discourse. High school students will continue to need exposure to the resources of the language—the rhetorical devices from which a writer selects to please and persuade—for often high school students seem to have lost the ability to use language as a reflection of clear, articulate thought. They seem to have left behind the capacity they once had to observe closely, to "see feelingly," to state impressions specifically, and to see the peculiar individuality of one thing in terms of another, which is the nature of metaphor. This may be partly due to the language of their subculture, which seems to value the general, often the hackneyed. Current slang expresses a kind of polarized reaction to ideas and people: words such as "great," "boss," "way out," and "stupid" serve to indicate unqualified disapproval or approval. Exposure to language which is powerful and beautiful, and continued encouragement to specify, can help motivate students to use more concrete, more colorful, and more appropriate language. Sometimes slang can serve as a stimulus to study of language history, dialect, and usage forms, and it can lead students toward study of how successful writers like Twain and Lardner employed dialect and regional forms in their works. From this study the students can proceed to experiment with their own slang as well as dialect forms they hear and know.

Continued and intensive practice in sentence manipulation with the purpose of suiting style to idea can broaden students' resources and help them find ways of achieving clarity, economy, and force. Study of poetic inversions and distortions of the sort used by E. E. Cummings can sharpen students' appreciations for the potentialities of their language as well as deepen their understanding of and their ability to use its underlying structure. Since reading and listening also continue to be important ways of developing an ear for style, high school students should have many opportunities to hear recordings and tapes of literary selections and to read aloud themselves. Only by such constant practice and exposure can they develop that responsible sense of self, that style which Whitehead has called "the ultimate morality of the mind."

Taking Responsibility for Self-Evaluation

The comments made for grades seven through ten apply likewise to grades eleven and twelve. With help from a sympathetic editor-teacher, students can learn to make increasingly valid choices and can learn to spot their own errors in spelling, punctuation, grammar, and usage. A record, kept ideally by both teacher and student, can help the writer improve gradually and can enable him to look back on measurable growth. Frequent, or at least occasional, conferences to oversee corrections and clarify written comments, possibly accomplished during classwork periods, will motivate students to rethink and to revise. Demonstrations and discussions, using duplicated sample compositions or overhead or opaque projectors, are useful in giving students a sense of audience and helping them note strengths, weaknesses, and methods of improvement. Encouraged through purposeful assignments which give opportunity for discovery and self-expression, the student writer can learn to respect the language he uses and can find the willingness to face the trying confrontation of composition and of responsible revision.

APPENDIX C

Suggested Sequences in Teaching Literature

Through a literature program attuned to the rhythms of their intellectual and psychological development, students may be given a wide range of literary experiences of both the real and imaginary worlds, experiences from which they can derive great enjoyment and satisfaction as well as the means of better understanding and communicating with their fellow men. At appropriate times they may be introduced to the techniques for critically evaluating and distinguishing the modes of being, the formal characteristics, the esthetics, and other cultural effects of various kinds of literary works. By the time students finish school, they should have developed sufficient capacity and interest, through exposure to the literary heritage and to the means for understanding and enjoying its works, for lifelong engagement with literature and its humanizing values. This last, which was stated previously, should be the chief aim of a sequential program of literature in the schools.

The Literature Program in the Different Grades

In the elementary grades, a good literature program will emphasize the opening up of a wide variety of new experiences and ways of appreciating literature. In the junior high school grades, works of increasing subtlety of meaning and complexity and richness of verbal expression are provided. Study and analysis of the various literary "kinds" or genres also begins, and basic vocabulary and critical tools for discussing literature with precision and clarity are introduced. Such training continues into the senior high school grades where, through a variety of choices in the last two years among literary topics and types—fiction, poetry, essay, and drama—students may be encouraged to discover their own special literary interests as an important step toward serious lifelong commitment to good literature. At every level, the literature presented must include examples from the literary heritages of America and other countries of the world.

Literature in Kindergarten and Grades One Through Three

In the earliest grades, the reader or listener is most often attracted by three basic kinds of literature. First, his natural delight in imitation draws him to representations in language of the actual and familiar. The power of the creatively used word is first appreciated through the young person's seeing that something with which he is acquainted through direct experience may be recreated through the use of words alone, or through words combined with graphic arts.

Second, his natural curiosity to know about the strange—about what lies beyond his immediate experience—can be satisfied by an artful combination of words into imaginative form; for example, in fantasy and folktale. Again, the past and the geographically distant can be made accessible through literature. Works about the nature of life among colonial or pioneering Americans, for example, may supply him with a sense of living in earlier times.

Third, his natural love of adventure—his desire to transcend the commonplace—is satisfied by tales that put a premium on what happens next, on suspense. The sheer narrative movement of a story, including well-written accounts of processes of natural history and of scientific discoveries, usually takes precedence with him over all its other qualities.

Within the primary school years, consequently, the main emphasis is on the interest that can be aroused in literature by supplying exciting and rewarding works to be studied. In order to make certain that a wide range of the children's natural interests may be appealed to, the shared literary heritage should be a varied one. Certainly it includes traditional and modern nursery and play rhymes, along with other kinds of appropriate verse in a number of different metrical and sound patterns; basic kinds of fables, fairy tales, and folk stories; and stories for listening and for the children's own reading that are of recognizable literary merit. As part of their common heritage, children have not only a content and a body of kinds of literature but also a variety of approaches to literary experience—not only by reading and listening but also by participating in recitation and acting out of stories, playlets, and poems.

Sequential study proceeds from simpler, repetitive patterns to increasingly complex, though not oversubtle or prematurely complicated, techniques of narrative, dramatization, and metrical patterning. In narration, "The Little Red Hen" and "The Gingerbread Man" might be introduced early as examples of relatively simple, repetitive structures; but by the end of the third grade, most children could be expected to respond intelligently to less repetitious, more cumulative story lines.

The importance of ensuring the pupils' introduction to nursery rhymes and the more commonly known fairy tales that were once supposedly learned by children in the home is that a common preschool literary heritage can no longer be assumed, if indeed such an assumption should ever have been made confidently in the past. Not every five- or six-year-old comes to school knowing "London Bridge" or the story of "Cinderella"; in our culture it is likely that large numbers of children do not.

Dramatic and other oral forms of experience of literature are especially important in these primary years, for through speech and action the child can develop a more significant total response to the beauty of effective expression in language and the human quality of well-composed literary experience. It also can help to prepare him for reading independently with some real feeling for what literature is. Within the primary years, it is particularly important to appeal to all the instruments by which a child learns, as well as to present him with materials of high quality and attractiveness, if the aim of making him responsive to literature is to be accomplished.

Literature in Grades Four Through Six

As he progresses into the intermediate grades, the child begins to make more refined distinctions about the quality of the verbal imitation in a literary work: Is the mother in the story a believable, recognizable mother? The mere word *mother* is no longer an adequate symbol by itself to satisfy his desire for a correspondence with reality; he seeks now at least the rudiments of satisfactory characterization.

Similarly, the child's desire to read beyond the scope of immediate experience begins to be qualified by a sense of the probable, and even from fantasy he expects an internal literary logic, however far from reality the initial situation presented may be. As G. K. Chesterton observed in his *Orthodoxy,* even the world of Elfland has its own essential laws that may not be transcended.

With regard to suspense, what happens next begins to give way in importance to why what happened did happen. The child is no longer satisfied to learn that in the story the father was cruel *and* the boy ran away from home. He now sees that *because* the father was cruel, the boy ran away from home, and causation becomes more important than the mere sequence of events. This single kind of discovery puts him onto the essential difference between "story" and "plot" and, hence, prepares him in a rudimentary way for the process of analyzing and evaluating differences in various kinds of literary treatment of theme or fable.

In literary terms, what takes place is that around the fourth, fifth, and sixth grades, characterization and plotting begin to assume more importance than mere narrative line and descriptive statement. A probable plot with multidimensional characters begins to challenge the students' imaginations. Most of them can begin to distinguish between mere *story line* and that interdependency of character and action labeled *plot*. They can also begin to discriminate among various kinds of plots, develop some sense of the function of myth and symbol, and become alert to basic kinds of imagery in poetry and other imaginative literary forms.

In these grades the heritage includes fundamental myths and legends as well as the lives of real heroes; acknowledged children's classics, both of the present and the past; and exposure to all the imaginative literary kinds, at least in their simpler forms and without being troubled by exercise in structural or genre analysis. By this stage, for instance, the program in literature includes not only short, simple narratives, but it also includes actual short stories and even some shorter novels or other works of narrative fiction and biography exceeding 100 pages such as *Island of the Blue Dolphins* or *Adam of the Road*. At the same time, poetry and drama of gradually increasing complexity are introduced, complexity not merely in structure and linguistic sophistication but also in tone, theme, and the delineation of character. Thus, works employing relatively subtle uses of language in describing action, differentiating among characters in a story or dramatic piece, and establishing a range of tones from the tragic to the comic or even the satirical can now be dealt with. Expression of thoughts, feelings, and actions by characters involving greater artistic, psychological, and moral subtlety is also now apparent in the literature being studied, so that as the child increases his ability to read and comprehend, he is also developing in moral and psychological as well as esthetic sensitivity. Needless to say, he is not doing this as a conscious exercise; the quality of these activities stems from the kinds of literature to which he is exposed and the tact of the teacher in presenting the material.

Literature in Grades Seven Through Ten

As students in grades seven through ten read an increasingly rich literary matter, they also begin to see that literature is not just a mirror held up to life, but that the author has had to employ a number of conventions and has had to discover a convincing creative arrangement in order that his universe of words may reflect the richness of the human condition. Study of literature is consequently not limited to determining what the literary work is about, what happens to the characters involved, but it begins to deal with the means by which the artist has managed to capture the distinctive qualities embodied in his work.

Now added to considerations of plot, character, and thought are considerations of literary conventions, of symbols, imagery, and other stylistic matters that the student should learn to regard not simply as convenient ornamental devices but as elements essential to the total impression left by the work of art. He should begin, as far as he can, to develop some understanding of the nature and purposes of the different choices an author makes—choices that include not only the kind of experience he attempts to depict but also the structure and form that he selects in order to shape, and the language that he uses to convey, his unique perception of the human condition.

These latter considerations inevitably raise the question of genre and of the spirit in which study of works in the various literary kinds should be undertaken in the high schools. The Framework Committee has insisted that throughout the students' earlier schooling students be engaged with all of the major literary forms, but commencing with the junior high school grades, and then especially in the tenth grade, the differences and similarities among the various forms become an explicit, though by no means the overriding, concern of the program in literature. Personally significant and rewarding engagement with literature as a humane experience must remain the primary concern throughout the high school as well as the elementary school years. Still, most students who have been exposed in the earlier grades to the sequence and variety of literary kinds and concepts described in the sections on the elementary school program should be ready to consider not merely what literature says but, in order to increase their capacity for appreciating what makes it a unique kind of human artifact, the manner in which it embodies what it means.

In grades seven through ten, there is exploration of all the basic literary kinds, expanded to include increasingly challenging examples of expository and biographical writing; essays, both informal and formal; epics, as well as other narrative poetic forms, lyrics, and dramatic monologues in verse; short stories, novellas, and novels of appropriate length and complexity; various forms of drama, including television and film plays, as well as those written for stage presentation. Continued attention is also given to mythology and to the most significant legends of the American, English, and other literary traditions.

Study of literary forms and the conventions employed by writers in the various genres, of symbolical and metaphorical uses of language, or imagery and qualities of style—of an author's voice and point of view—is not an end in itself. Although it would be absurd to assume a total interdependence of esthetic form and ethical values and thus to try always to force a wedding of form and meaning, study of literature must always return to values—to what the work evokes in the reader or listener regarding the human condition. The literature introduced in grades seven through ten, therefore, increasingly reflects the subtleties of life which the students have become capable of appreciating. Students are given works to read that deal with profounder, less easily resolved, subjects than they have encountered in their earlier reading. They are ready, most of them, to come to such works with a realization that seldom in life does one face or observe situations of simple good versus simple evil, but that the human personality contains a mixture of both—that seldom is a major human event caused simply by a preceding event, but that it usually comes from a complex of antecedents.

In these earlier secondary school years, finally, students are introduced to increasing numbers of literary works by recognized "greats," both contemporary and out of the earlier tradition. In choosing for the literature program among works and authors acknowledged to be of outstanding importance, teachers and curriculum planning groups ought to be guided, along with the merit of the work or works in question, by the abilities and potential or real interests of the individuals or classes for whom they are being chosen.

Literature in Grades Eleven and Twelve

After an appropriate tenth-grade course climaxing the sequence of studies in the common literary heritage, students will benefit from reading the great literature that most vitally arouses their curiosity and engages their attention. Naturally, they should carry on such study under the leadership of an instructor who is an expert in the kind of literature being examined. The required English program for the eleventh and twelfth grades should therefore include a variety of courses in literature from among which students may make choices. In every instance study of literature should be combined with oral and written exercises in language and composition appropriate to the subject matter of the course and the competence of the students. If the sequence for the common literary heritage is followed through grade ten, the danger of losing comprehensive control over the English program through substitution of a variety of electives for the traditional types of courses in the final two grades is negligible. It should be far outweighed by the gain in the students' interest through their being allowed to select courses for themselves. Above all, personal choice can lead to a consequent growth in appreciation and judgment that may awaken in many students an avid lifelong interest in worthwhile literature as one of the truly humanizing parts of their experiences.

The scope of the eleventh and twelfth grade program will necessarily depend on the size of each school, its own particular needs and assets, and the special competencies of its instructional staff. Yet every effort should be made by each school to provide as rich a selection as possible of courses combining literature with composition and continuing study of the English language for eleventh and twelfth grade students. No boy or girl should be excluded from the benefits of the program in order to remedy real or presumed deficiencies in language skills or be allowed to elect a highly specialized course which omits major components of the discipline. Courses of the kind being recommended for grades eleven and twelve should be designed with the following considerations:

- Works of major literary significance should be selected, and they should be read in depth (mere "coverage" of a great deal of material should not be a primary goal; the unjustifiably venerated "classic," as well as the merely topical or eccentric work of small literary merit, should be avoided).
- The program should definitely build upon the common literary heritage developed in the kindergarten and grades one through ten and upon the background and abilities of participating students.

- All of the courses should include both oral and written composition about and inspired by the literature. The literary works dealt with in the course should also supply much of the material for a continuing study of the English language.
- In every course, students should have the experience of a considerable amount of listening to, and participating in, oral reading of literature.
- The program should build on the strengths of the faculty. No school should seek to "cover" all possible types of elective courses, whether teachers are competent to handle them or not. Nor should efforts be made to emulate the diverse spread of historical and genre courses typically offered in collegiate departments of English.
- The program should make possible great flexibility in purchasing textbooks and copies of individual works for the literature courses. Such flexibility ought to mean planning book purchases according to course needs, not adjusting courses to fit the selections in available anthologies.
- Among possible kinds of one-semester or half-semester courses for the eleventh and twelfth grades are the following: genre courses (Modern Lyric Poets, Contemporary Prose Masterpieces—Nonfiction, Forms of the Novel, Epic and Romance, The Short Story); Comedy and Satire; Utopian and Science Fiction; Shakespeare; World Literature; Masterpieces of English and American Literature; thematically organized courses (the hero, the melting-pot).
- Programs may vary to allow for from two to four semesters of choice among English courses, depending on local conditions and the capabilities and interests of students and faculty.
- The program is not a limited proposal for "upper-track" students. Rather, it is meant to offer a curriculum in literature that can make the study of literature a stimulating and humanizing experience for students of all inclinations and capacities.
- The kinds of courses being proposed should not be construed as "electives" in addition to requirements in English for the eleventh and twelfth grades. They should rather be designed to satisfy the curricular requirements for the final two years of English.

Some Suggestions for Thematic Treatment of Literature

Even as the chief issues of life can be categorized under a number of headings (provided that the classifier understands that such headings are neither mutually exclusive nor absolutely exhaustive), so works of literature may be classed in thematic groups that reflect major categories of imaginative response to the human condition. In this appendix are given a few specimens to illustrate how units in literature may be organized at different grade levels by principles of thematic treatment. These examples of possible thematic arrangements, however, should be construed merely as convenient patterns—having value for identifying and classifying important kinds of human experience that are rendered meaningfully again and again in literature. They have, perhaps, no greater intrinsic validity than do many other kinds of patterns that might be suggested. Themes are simply means of awakening interest and establishing coherent patterns within the spectrum of literary experience that are reasonably appropriate to different age groups. The increasing difficulty and complexity of the works listed under each theme is not intended to present a developmental sequence to be religiously followed from grade to grade. Rather, the progression is meant to suggest approaches and critical tools that may come into play in the study of such literary materials at different grade levels.

Hence, the following outlines and the literary works mentioned in them are conceived of as guides for, not prescriptions to, teachers and curriculum planning groups. They are presented in the hope of stimulating the development of other kinds of thematic units suited to varying local conditions and various types of students in the schools.

Conceptions of the Hero

Before trying to teach young people what they need to know in order to appreciate literature as a form of art, one must first expose them to literary works that will engage their interest by expressing truths about the human situation convincingly and movingly. Exposure to works that take up the same theme with increasing profundity of insight and treatment is an excellent way of enabling students to recognize variety and nuance of meaning within similarity and thus acquire the capacity that distinguishes the appreciative and discriminating from the undiscerning reader and auditor of literature. Thematic units of this kind, moreover, can be easily arranged so that the works read are suitable for the age and grade level of the children and so that the skills and tools necessary to critical understanding of literature can be taught in an appropriate order. Another advantage is that within any English program a number of units or patterns can be developed to run in sequence or parallel.

The purpose of the following illustrative sequence is to suggest various conceptions and types of heroes and heroism that one encounters in literature. The units for the various grade levels attempt to take into account students' capacities, at different stages of their development, to respond to different kinds of heroism. The movement is generally from the more obvious mythical heroism and deeds of remarkable physical prowess through increasingly complex and subtle kinds of heroic behavior and toward study, especially as students progress through the high schools, of a number of approaches to the hero as protagonist in the different literary genres.

It should be remembered that not all tales or accounts of heroism have automatic literary value; great care must be taken, therefore, to select versions of heroic tales, legends, and biographies that deserve to be regarded as worthwhile literature.

The following outline suggests some possibilities for treatment of the theme of the hero at various stages from kindergarten through grade twelve, with a few titles or names of representative personalities under each rubric.

ELEMENTARY GRADES (K-6)

- *National Heroes in Legend and Biography* (Washington, Lincoln, Columbus, Paul Revere). From kindergarten onward there should be juxtaposing and comparative study of fictional or legendary with authentically biographical works on national heroes. Films and television strips such as *The Face of Lincoln* should be an integral part of the program—probably best treated in sequence, moving from American heroes to those of other lands as different nations are treated in social sciences programs; in selecting representative heroes, especial attention should be paid to local conditions and traditions.
- *The Hero in Folklore* (Paul Bunyan, John Henry, Robin Hood)
- *The Hero in Fairy Tale* (*The Constant Tin Soldier, The Little Tailor,* J. R. R. Tolkien's *The Hobbit,* C. S. Lewis' Narnia stories)

PURPOSE: Exposure of pupils to stories of heroic deeds and attitudes as a fundamental part of the literary heritage; introduction of a number of real and imaginary personalities and story themes that should be shared in common by everyone; introduction of heroic types in a variety of literary kinds; poetry, fictional prose, drama, biography, and autobiography; development of children's awareness of different kinds and degrees of heroic action.

JUNIOR HIGH GRADES (7-9)

- *The Larger-than-Life Hero in Myth and Legend: Supermen and Saviors* (Heroes of classical, northern, and other mythologies: Hercules, Theseus, Cuchulain, Siegfried; African, Asian, and American Indian heroes such as Hiawatha and Jane and Paul Annexter's *Buffalo Chief*)—the heroic deeds of strong and great men treated in sequence from culture to culture; e.g., from classical to Northern European to non-European cultures.
- *The Moral Hero* (Ernest Hemingway's *The Old Man and the Sea,* Esther Forbes' *Johnny Tremain,* Elizabeth Graves' *Adam of the Road*)—with increasingly complex characterizations and moral situations as students gain in maturity and perceptiveness as readers.
- *The Hero in Biography and Autobiography* (Esther Forbes' *Paul Revere,* Ann Petry's *Harriet Tubman,* Anne Frank's *The Diary of a Young Girl*)—including, in all high school grades, literature about men and women celebrated for social, political, and intellectual heroism and self-sacrifice along with the explorers, adventurers, and military heroes.

PURPOSES: Introduction of famous mythological heroes as an approach to myth; practice in discriminating among kinds and degrees of physical and spiritual heroism; continuing exposure of students to important works and figures in the literary heritage; introduction of techniques for discovering the relationship between theme, or subject, and literary form.

SENIOR HIGH GRADES (10-12)

- *The Epic Hero (Iliad, Odyssey, Aeneid, Beowulf, The Nibelungenlied, The Song of Roland, The Poem of the Cid,* King Arthur's knights, as in *Sir Gawain and the Green Knight)*—actually beginning in junior high and recurring throughout senior high school. In the seventh and eighth grades, simple versions of epics may be used, but certainly in the senior high schools good full translations (for example, Rolfe Humphries' version of the *Aeneid*) should be read. In senior high school, analysis should be made of epic conventions and their significance for understanding the character and actions of the hero.

- ***The Moral Hero*** (Job, Ruth, *Antigone,* Rudyard Kipling's *Captains Courageous,* G. B. Shaw's *St. Joan,* Stephen Crane's *The Red Badge of Courage,* Herman Melville's *Billy Budd,* Mark Twain's *Huckleberry Finn,* Willa Cather's *My Antonia,* Elliott Arnold's *Blood Brother*)—the heroism of undergoing, of spiritual and psychological, rather than merely physical courage and endurance.
- ***The Hero as Protagonist in Fiction and Drama*** (Sophocles' *Oedipus the King,* Shakespeare's *Julius Caesar, Hamlet,* and *Macbeth,* Robert Bolt's *A Man for All Seasons,* Joseph Conrad's *Lord Jim,* Charlotte Bronte's *Jane Eyre,* Jesse Stuart's *The Thread That Runs so True,* Charles Dickens' *Great Expectations*)—appropriately beginning in the tenth grade with analytical study of literary genres.
- ***The Hero in Biography and Autobiography*** (Benjamin Franklin's *Autobiography,* Carl Sandburg's *Abe Lincoln Grows Up,* Constance Rourke's *Audubon,* Mari Sandoz' *Old Jules,* Elizabeth Jenkins' *Elizabeth the Great,* S. E. Morison's *Christopher Columbus, Mariner,* Helen Keller's *The Story of My Life*).
- ***The Antihero and the Mock-Heroic*** (Alexander Pope's *The Rape of the Lock,* Lord Byron's *Don Juan,* Washington Irving's *Knickerbocker's History,* James Thurber's *The Greatest Man in the World,* Mark Twain's *A Connecticut Yankee,* T. H. White's *The Sword in the Stone*)—as students develop in perceptiveness, antiheroic and mock-heroic works should be introduced into the sequence for purposes of comparison and perspective and for satire upon conventional stereotypes of hero-worship.

PURPOSES: Further refinement of the students' powers of discriminating among kinds of heroism, and of the differences between constructive and merely stereotyped forms of heroism; study of the relationship of genre to the forms taken by heroic action; continuing acquisition of knowledge of literary techniques and of the vocabulary of literary criticism.

Parody and Satire

Parody and satire both have a place in the literature program at all school levels. Of course, both words suggest a "negative" response: parody, to some literary work in the form of humorous or ridiculing imitation; satire, to vice, folly, or other abuses in men's social attitudes of conduct, in the form of a literary attack by ridicule, irony, lampoon, or other means of exposing and criticizing the objectionable elements in the victims' behavior. But both parody and satire also have positive values, not only salutary social values, but artistic ones as well. They help preserve the reader who can respond to them sensitively from sentimentality and brutishness, from vanity over his own accomplishments or abandonment to empty fantasies, from the tyranny of literalmindedness, and from the snares of cheap "mechanical" techniques in literary craftsmanship. They are, rightly understood, important in developing a sense of moral and aesthetic discrimination. Nor are they to be undervalued as forming a considerable part of the priceless play-element in the cultural formation of children. From the earliest grades, therefore, an ample, but of course not disproportionately large, portion of satire and parody should appear in the school literature program.

It must be left to individual teachers to detect when a given class may enjoy, and learn from, a parody or a satiric work and to decide on the text that will elicit the best response. Furthermore, the chance to introduce parody and satire might occur appropriately almost anywhere—often, in fact, it will come up in connection with works or themes being treated under other "themes" or topics in the literature program. For example, in dealing with the mock-heroic, as in Pope's *The Rape of the Lock*, or the antiheroic, as in Thurber's *The Greatest Man in the World*, the units on heroism and satire may obviously be brought together. The suggestions below are consequently very few and merely give some hints about the special appropriateness of certain kinds of parody and satire to different age groupings. They are followed by a list of 11 annotated books that should help the teacher in exploring the possibilities of parody and satire for his own class work in the literature program.

ELEMENTARY GRADES (K-6)

PARODY: The poetic parodies in *Alice in Wonderland* and *Through the Looking-Glass* (Dwight MacDonald, cited in the list of books on page 100, has compiled a number of these along with their originals) as a means of awakening a sense of discrimination about falsely moralistic literature; parodies of such standard poems as *Hiawatha* to underscore its metrical and linguistic characteristics—and peculiarities, including its deficiencies as narrative verse.

SATIRE: Short fables from Aesop, Talmudic stories, "The Town and the Country Mouse"; poems such as Hilaire Belloc's "Cautionary Verses"; James Thurber's *Fables for Our Time* as a source of pleasure, even to very young pupils, and of enlightenment through their apparently zany but sometimes profound morals; books like Margery Sharp's *Miss Bianca*, E. G. White's *Charlotte's Web*, and T. H. White's *Mistress Masham's Repose* are delightful for their gently satiric treatment of the foibles of the adult world as seen through the eyes of underdogs like children and talking animals.

JUNIOR HIGH GRADES (7-9)

PARODY: Parodies of standard poems (MacDonald has examples from many of the best-known classic authors: Chaucer to Robert Frost); perhaps this age group would even be ready for some of the parodies of fictional style in MacDonald's collection, though all but the more obvious parodies of prose might be better left for the senior high grades after genre and style become matters of closer attention; H. L. Mencken's "The Declaration of Independence in American"; probably T. H. White's *The Sword in the Stone* or J. R. R. Tolkien's *Farmer Giles of Ham* following upon study of the knights of King Arthur (though White's Arthurian fiction may be satire rather than parody).

SATIRE: Book One of *Gulliver's Travels;* short stories by Mark Twain such as *The Celebrated Jumping Frog* and selected satiric incidents in *Huckleberry Finn*, such as the Dauphin's and the Duke's theatrical performances and the description of the Grangerfords; a number of selections in *The Thurber Carnival;* poems of Ogden Nash; Don Marquis' *archy and mehitabel;* for abler students, Mark Twain's *Innocents Abroad*, George Orwell's *Animal Farm*, and Stephen Leacock's essays.

SENIOR HIGH GRADES (10-12)

PARODY: Continued study of verse parodies and, added to this, study of parodies of the manner and style of dramatists and writers of prose fiction (again, MacDonald prints a wealth of these from standard authors). Although overuse of parody should be avoided, it is an effective way to develop in the students awareness of individual authors' differences in technique and style.

SATIRE: God's plenty is available here, depending for selection only on the amount of literary sophistication of the students: great classic works of satire such as Pope's *The Rape of the Lock,* Jonathan Swift's *Gulliver's Travels,* the short stories of "Saki," the plays of Gilbert and Sullivan, Shaw, Wilde, and Sheridan, Jane Austen's *Pride and Prejudice,* Byron's *Don Juan;* modern satire such as Sinclair Lewis' *Babbitt,* Jean Giraudoux' *The Madwoman of Chaillot,* Ring Lardner's *The Big Town,* E. E. Cummings' poetry, C. S. Lewis' *The Screwtape Letters,* Evelyn Waugh's *Decline and Fall,* Kingsley Amis' *Lucky Jim,* and George Orwell's *1984.*

SOME BOOKS ON SATIRE AND PARODY

Allen, Charles A., and George D. Stephens. *Satire: Theory and Practice.* Belmont, Calif.: Wadsworth Publishing Company, 1962. Contains examples of theoretical statements on satire from Horace to Meyer Abrams, plus specimens of satiric writing from Aesop to Philip Wylie. At the end appears a list of major satirists and their works, representing a broad spectrum of satire (including some that are questionably satiric).

Elliott, Robert C. *The Power of Satire.* Princeton: Princeton University Press, 1960.

Feinberg, Leonard. *The Satirist.* Ames, Iowa: Iowa State University Press, 1963. An attempt—sometimes declining to mere cataloging by numerous quotations—to define satire and the type of personality that produces it. Useful for its many references to satirists and analysts of satire and for the well-selected reading list.

Highet, Gilbert. *Anatomy of Satire.* Princeton: Princeton University Press, 1962. One of the deservedly best-known attempts to dissect the art of satire and its creators.

Jack, Ian. *Augustan Satire: Intention and Idiom in English Poetry, 1660–1750,* Oxford: Oxford University Press, 1952. An excellent specialized study, with broad implications for the analysis of satire, of the great satiric poems of the ages of Pope and Dryden.

MacDonald, Dwight. *Parodies: An Anthology from Chaucer to Beerbohm—and After.* New York: Random House, Inc., 1960. This is a real treasure that

should not only be on every teacher's classroom bookshelf but also in every reader's bookcase.

Sutherland, James. *English Satire.* Cambridge: Cambridge University Press, 1958. Though a general survey, this book is best on the eighteenth century in which Professor Sutherland is an expert and on the various strategies the satirist must employ to gain a hearing.

A Treasury of Satire. Edited by Edgar Johnson. New York: 1945. A fine selection of satiric writings.

Walker, Hugh. *English Satire and Satirists.* New York: Octagon Books, Inc., 1965. The best historic treatment of the subject through the nineteenth century.

Wolfe, Humbert. *Notes on English Verse Satire.* London, 1929. A basic introduction to satiric poetry.

Worcester, David. *The Art of Satire.* New York: Russell and Russell, Inc., Publishers, 1940. An often inaccurate book, but delightful on the subject of burlesque writing.

Fantasy

Both the literature which deals realistically or imaginatively with fact and the literature which cavorts in the realm of the imaginary can recreate aspects of life and living that transcend time and achieve universality. One depends in large measure upon accuracy—the other, upon wonder—to illuminate our common humanity. Both bring meaning to the human condition; one through identification with the real world—the other, through perception of truth not openly presented. To concentrate on literature of fact is to overlook the special ability of fantasy to highlight good and evil, sense and nonsense in a world unhampered by race, color, and creed. Unlike the literature of the real world, fantasy permits the reader to give himself wholly to the invented creation beyond the possibilities of reality, a world in which a queen can shout "off with their heads" and the reader does not await political repercussions.

With its power to penetrate every corner of the universe, to reflect reality through unreality, and to release the spirit of curiosity and wonder, fantasy is popular with all ages. There is no set time to begin reading it. For some it begins before school age with stories of talking animals; for others it begins with the irony of man's efforts to populate another planet. Depending as it does on the reader's suspension of disbelief and willingness to accept the conditions, logic, and consistency of the invented world and the people in it, fantasy has a special appeal for those who prefer to heighten the experience of the actual world with the extraordinary.

This acceptance of something extra, which is common to all who appreciate fantasy, is almosf natural to children. At times the world of their imagination is the real world; there is no chasm between the real and the unreal. Children move naturally in their imaginations from their bedrooms to the habitations of grinning wild things. They go from their own world to the strange, sensing wonder and excitement. The fantastic inventions encountered in the imagined realm—places, events, beings—have a special place in their sensitivity to the real world.

Fantasy and reality go together and separately in the primary grades. When children hear the teacher read *The Dragon in the Clockbox*, reality and fantasy move together as the story goes from the real to a made-up world. In *The Useful Dragon*, fantasy involves a wild creature with no reality. Besides their own imaginings, children love little creatures like *Kop the Koppa* and *The Tomten*, unusual beings and talking animals like Mr. Rabbit in *Mr. Rabbit and the Lovely Present*, and the dog in the Harry stories. The world of nature moves in and out of reality too with stories like *Tico and the Golden Wings* and *Inch by Inch*, always acted out by the teacher as she reads. Imagination has free reign with Dr. Seuss in the zoo. The reality here comes with the study trip.

The remarkable characters and happenings in the traditional folk tale also belong to this age of wonder and delight. The enjoyment of traditional and new fantasy, as well as the reality of new counting and alphabet books or accounts like *A Whistle for Willie*, stems from children's interest in two realms and their place in both. The teacher is responsible for reading these stories to the class, and then as they are able the children will read about the joys, hardships, peculiarities, and special abilities of their favorite storybook characters.

Even in the primary grades, the pleasure in the stories is twofold. There is the pleasure of having favorite toys and animals invested with life and easily recognized human traits. There is also the pleasure of a good story. It arouses curiosity and delight, stimulating the imagination. It is the story—real and unreal—children want to hear again and again. Nurtured by school and home, this desire for literature of fact and fantasy will continue.

By the third grade and on through the intermediate grades, delight in the inventions of fantasy goes in many directions, for at this age imagination may be at its height and interest in fantasy, at its peak. Strange worlds and adventures in them keep children asking for more stories of the Borrowers and the little people of Green Knowe. While some children express their loyalty to Norton and Boston by asking for books by an author's name, other children reveal their loyalty to favorite characters by asking for them. These characters like Mary Poppins or Mr. Popper keep children in a real world populated with people of unusual power. No one invention of fantasy is favored. Just as many readers are happy to begin a book in the real world and leave through a window or closet for Never Never Land or Narnia; some want a real world that changes with the transformation of characters as happens to the wooden soldiers in *The Return of Twelve*. And for those who prefer a make-believe world from the start, the *Gammage Cup* provides excitement. Books centering upon mechanical inventions that provide a new set of laws for nature, like *Twenty-One Balloons* and *Peter Graves*, attract those who would prefer another universe. Flying carpets and magic are also favorites. Feats of bravery and generosity as performed by Pinocchio and Dr. Doolittle are as exciting as the supposedly real world of Henry Huggins, Homer Price, and Robinson Crusoe. For those who would distinguish between the two worlds, *Sam Bangs and Moonshine Cocola Comes to America* and *The Wonderful Adventures of Nils* mix the ordinary and the extraordinary. Some children in these grades read in both worlds regularly while others will move from reality to fantasy through such books as *Ben and Me* or *Mr. Revere and I*. Satisfying to those with a real-world love of horses, these books make it possible to believe that a horse could have unusual knowledge of his master.

In all of these types of fantasy, there is a good story and the magic of looking into the unknown for a sense of wonder. For many children appreciation for these types of fantasy goes no further than a sense of enjoyment of a good story and a sense of wonder engendered by a brief but magic look into the unknown. Other children, after rereading and sharing activities, may find the pattern or patterns inherent in the structure of the story. They may note how a crack in the earth serves one author and how an extraordinary character serves another. Thus may they come to realize, though they may be unable to articulate this, that the structure of *Mary Poppins* is different from the structure of *At the Back of the North Wind*. But all who read fantasy will readily discuss the character traits of their favorites, including those with the most nonsense about them. They know Mary will always be a proper Englishwoman first; they are certain Tin Woodman will always need oil. And they also know, without any help from the teacher, that Templeton is mean and greedy, a rat who contrasts with the amazing combination of the practical and the generous that is Charlotte. They know, too, that Ratty, another famous Rat, like Charlotte is a wonderful friend. The contrast in characters in *Half Magic* and *Time at the Top* is as much fun for some readers as the magic coin is. In well-written fantasy the characters are solidly created with memorable strokes that leave a lasting effect. These "characters speak ever after for themselves in their own voices"—voices children remember and ask for again and again.

All through the middle grades, some fantasy will need to be read aloud to be appreciated. From hearing the teacher or a good recording, children realize that good books are aural as well as visual and that sound is not merely superadded pleasure but a part of meaning. Lower-middle-grade children return to *Tico* when they hear *Mouse Wife* read aloud. They see the relationship and are happy to return to a book with beautiful illustrations. The *Rootabaga Stories* and *The Just So Stories* must be heard first, too. Other books to hear include *The Jungle Book, Alice in Wonderland, The Three Royal Monkeys,* and *Wind in the Willows*. The sound, the sense, and nonsense of these books—the power of the language—grow with each oral reading, adding another dimension to appreciation that could too easily be missed if the books were only a visual experience.

Though many children in the middle grades read primarily for the story, many vaguely sense the comment fantasy often makes on the real world—a comment inherent in the book and, therefore, to be trusted from the children's point of view because it respects their integrity. C. S. Lewis discusses the difference between the wish-fulfilling quality of reality and fantasy as the difference between serious longing and a special longing. The first is a part of schoolbook reality and identifies with success in the real world; the second is beyond immediate accomplishment, a feeling that stirs and troubles beyond reach, a new dimension of depth in the real world. Thus, readers know that the *Book of Three* is essentially about good and evil and sense that *The Gammage Cup* is talking about the intolerance of our time. When they hear *Fistow and the Green Thumb*, the children know that it is about more than a boy who makes things grow though they may not verbalize the contrast between creation and destruction until they are much more sophisticated. They can laugh over Alice's ridiculous statements, vaguely aware that her friends may be saying something about the adult world. Each time they exclaim "Charlotte died," young readers are more aware of life and death as part of the same cycle.

In these grades those who delight in fantasy can appreciate its variety and depth; those who prefer reality can venture into fantasy to find a good story; all as they listen are aware that a good story in an unreal world touches the world they know.

For some children their time in the junior high school is the time to pursue reality and to concentrate on books of fact and fiction about the real world. For others it is a time to pursue tall tales, larger-than-life heroes, some of whom may have been introduced in earlier reading, and romantic figures in history and fiction. For still others a delight in fantasy continues or begins. Now the fantasy may be of a special kind—the science fiction that combines fact and fantasy in its own way and for whatever purpose the author intended. This interest may have been generated with *Twenty-One Balloons, A Wrinkle in Time,* or *Rocket Ship Galileo,* selections in science fiction popular in the intermediate grades. Or the interest may come with the awareness that some science fiction of today is the science of tomorrow and therefore a blending of the real and unreal worlds.

Just as those avid readers of fantasy in earlier grades recognized the devices common to their favorite books, constant readers of science fiction recognize the devices of science fiction: the soap opera with its series of unrelated events; the gadgetry that depends on scientific nonsense or the usual pulp devices, hypnosis, telepathy, unusual creatures, and solar radiation; a projection of a scientific theory in an imaginary world; and the social comment which may or may not use the conventional stock ingredients of science fiction. Readers soon realize that the same need for a good story, a logical and a consistent world, and an intuitive imagination convincingly expressed with clarity in the unique voice of the writer exists in science fiction as in other forms of fantasy. It, too, has a rising scale of suspense and a satisfying inevitability.

Awareness of the difference between pulp and good fiction in this area as in others comes with regular reading. Edgar Rice Burroughs is flat and pallid alongside Bradbury, who adds the dimension that is the something extra of good fantasy and good science fiction. Appreciation for a good story convincingly told, recognition of adequate and consistent motivation for the action, and of literary excellence become increasingly evident as children read and discuss their favorites. They also recognize and want to discuss what they may only have sensed before: that good imaginative literature about other times, past or future, says something about values without preaching, as many books from the real world do.

Some children in junior high school will want their fantasy to have a special quality of mood. They want to stay in the real world and add an eerie quality to it. They may not understand all the vocabulary, but they have no difficulty with the mood of Edgar Allen Poe and Washington Irving. They like Irving's humor as they move from reality to unreality. The foot-in-both-worlds of a play like "A Visit to a Small Planet" lets some young readers venture into the unreal and retain the security of a rose garden. Experience with satire, like experience with fantasy, can begin at any time. The satire and humor in that play or in a story like *Mistress Masham's Repose* may be an initial experience for some that will be continued with suggestions of similar material.

Those who encounter fantasy for the first time when they reach high school become aware that good fiction begins with a good story. Works like Tolkien's *Lord of the Rings* may open up the world of fantasy to them. Tolkien's trilogy has broad appeal at various age levels and is most appropriate as an initial experience with fantasy. Students begin to realize that many works of fiction included in the realm of fantasy make timely commentaries about the here and now and about the foibles of man. Exemplary of this is such a novel as *Alas, Babylon.*

More sophisticated readers are ready to examine the form and structure. Aware of the devices of fantasy, they question the use of the quest as an appropriate technique for *On the Beach* or "By the Waters of Babylon"; they see the dream as the best means to explain Mitty's dilemma; reversal, as the unexpected and therefore humorous means of handling the superiority of the female in "The Unicorn in the Garden"; a medical experiment, as a haunting way to highlight alienation in "Flowers for Algernon." In *Animal Farm* they appreciate their friends, the talking animals, who are still as much a part of the real world—this time in politics—as those wild things were a part of the real world of going to bed without supper many years earlier.

Readers also realize how inner structure is as important as the more obvious device. In *The Once and Future King,* they see how it can be logically possible to have Merlin, who can predict the future, forget to tell Arthur what the consequences of the meeting with the queen will be. At this point such skill is also a part of the students' analysis of the literature of the real world.

While they ponder the values found in factual books, they return to works which may have been read earlier only as delightful nonsense or wonderful adventure. The dialogue of Alice is nonsense, but it touches the elements of truth. The senior finds that the words were composed for children but the ideas are for all time. The Little Prince making fun of adult logic is at once subtle and profound. In a real world committed to logic and efficiency, these characters commit readers to questions of individuality and spontaneity. The philosophical concerns here are universal and another expression of what a modern writer like Kafka is asking. The high order of imagination expressed in these books leads to questions of compassion and understanding for any age.

The language, form, and content of fantasy in poetry, drama, the novel, and short story can call up a deeper humanity in those readers who have an appreciation and taste for it. Students who have read widely in fantasy realize as seniors what they sensed whenever they began or returned to fantasy: It was not the pattern or subject matter which necessarily made fantasy great but the exercise of the imagination to create an atmosphere of reality in unreality and credibility in incredibility.

APPENDIX D

Books and Related Materials Recommended for School Professional Libraries

The four lists of references that follow—on children's books, literature, composition, and language—are intended to help administrators, curriculum coordinators, and teachers select books and related materials for school professional libraries. The Advisory Committee recommends that as many of these items as possible be purchased for every school professional library as materials upon which teachers in all the grades may draw for guidance and inspiration. None of the four lists is meant to be exhaustive; each contains, rather, information concerning a minimal collection of the kinds of things that are indispensable and should be readily available to the teacher of English. As other worthwhile books and materials concerning the study and the teaching of language, composition, and literature appear, they should be added to the professional library of each school.

Reference Works on Children's Books

Arbuthnot, May Hill. *Children and Books* (Third edition). Palo Alto, Calif.: Scott, Foresman & Co., 1947.

The first three chapters treat of the child and his need for books, the adult and his need for guidance in selecting books, and the history of books that adults have selected for children. Succeeding sections, arranged according to genre, discuss the various types and include many selections with suggestions for teaching. Seven chapters are devoted to poetry; four, to folk tale and epic. The final chapter includes the mass media and their relationships to children and children's reading habits.

Duff, Annis. *Bequest of Wings.* New York: Viking Press, Inc., 1953. Also available in paperback, 1965.

Teachers can offer this to parents who are eager to share the joys of reading with their children. The book is a series of essays revealing the pleasures the author's family had in sharing books—from the nursery through elementary school. Parents and teachers will be encouraged to read with children and to discuss the ideas in the books in an informal way. The same author's *Longer Flight* (Viking, 1955) is a delightful continuation of *Bequest of Wings.*

Elementary English. Champaign, Ill.: National Council of Teachers of English, published monthly. (The magazine is included with membership in the elementary section of the National Council of Teachers of English.)

Reviews of children's books, analyses of literature for children, and suggestions for teaching are included in this monthly publication for teachers in the primary and intermediate grades.

Hazard, Paul. *Books, Children and Men* (Third edition). Translated by Marguerite Mitchell. Boston: The Horn Book, Inc., 1948. Also available in recent paperback.

Scholarly, witty, and urbane, the book reaffirms a faith in children as well as in their abilities to select the best and cast out the shoddy. The criteria for good books found in Chapter 11 define the lasting values of all literature. This analysis, a classic in itself, contains a history of children's literature; a discussion of children's favorites, including *Robinson Crusoe;* national literature; and, finally, what Hazard calls the universal republic of childhood.

The Horn Book Magazine. Boston: The Horn Book, Inc., published bimonthly.

This magazine is devoted solely to and covers all aspects of children's literature. An outstanding editorial staff and well-known contributors are responsible for the articles and regular reviews of new books. This magazine should be in every school library.

Illustrators of Children's Books, 1744–1945. Edited by Bertha E. Mahony and Others. Boston: The Horn Book, Inc., 1947.

Illustrators and their art come to life in this pictoral history of illustration in books for children. Beginning with a page from the famous *Orbis Pictus*, the book moves through the development of illustration from John Newbery's time to the present, both here and abroad. Biographies and bibliographies of more than 800 illustrators add to the importance of this reference work, the only one devoted solely to illustrators and illustration.

Illustrators of Children's Books, 1946–1956. Edited by Ruth H. Viguers and Others. Boston: The Horn Book, Inc., 1958.

Criteria for distinction in illustration are an appropriate beginning to this analysis of art in children's books during the postwar decade. Graphic processes, the role of the artist, and contributions from Europe continue the discussion begun in the earlier work. Included, too, are biographies and bibliographies of illustrators of the period.

Sawyer, Ruth. *The Way of the Storyteller*. New York: Viking Press, Inc., 1962. Also available in paperback, 1965.

Building on the thesis that the art of storytelling resides within the storyteller, Miss Sawyer inspires all who tell stories to children to develop their skill as carefully as a master craftsman. She explains technique, emphasizes the importance of selection, and urges the use of poetry to bring the world of books to all kinds of children. Included are titles of stories she has used and a selection of her favorite tales.

Smith, James Steel. *A Critical Approach to Children's Literature.* New York: McGraw-Hill Book Company, 1967.

The primary focus of this book is upon the critical analysis of children's literature as literature and not upon such extrinsic matters as psychology, cultural history, ethical instruction, or social problems. The intent is to provide essentially an exercise in method for dealing with children's literature. This method involves the inductive discovery of pertinent, useful questions to ask oneself while reading children's books critically. The intent is not to provide a neat package of criteria for children's literature, "but rather to develop a critical approach to children's literature, a way of asking relevant questions about it, a method of search." To this end, the author moves into three main areas of discussion as these apply to particular works and kinds of works: (1) the relativistic conception of value in children's literature; (2) the literary value of children's literature; and (3) the nature of literary value in children's books. The last three chapters leave the subject of literary criticism and concentrate on considerations of how to apply the critical principles at which, it is hoped, the reader will have arrived.

Smith, Lillian Helena. *The Unreluctant Years.* Chicago: American Library Association, 1953. Also available in paperback—Viking Press, Inc.

Distinguishing the good from the spurious in children's books requires a knowledge of literature and a concept of standards. Both are evident in this basic critical analysis. Standards for literary merit are followed by chapters devoted to genres, fantasy, fairy tale, poetry, myth, and historical fiction. Discussions include the citations of many titles; these references are among the fine dividends to be found in this valuable book.

Reference Works on Literature

The professional library of every school should be amply provided with helpful works on literature and the teaching of literature. Every school professional library should possess, for example, a standard history of English literature and one of American literature. The best of these are:

Baugh, Albert C., and Others. *A Literary History of England* (Second edition). One-volume edition. New York: Appleton-Century-Crofts, 1967.

Spiller, Robert E., and Others. *A Literary History of the United States* (Third edition). Two volumes in one. New York: Macmillan Co., 1963. Bibliographical supplement by Richard M. Ludwig, 1964.

Guides and handbooks on other literatures, particularly on world literature, are also desirable. Attention is directed to the following:

Booth, Wayne C. *The Rhetoric of Fiction.* Chicago: University of Chicago Press, 1961. Also available in paperback.

Although the paperback version is fairly durable, the clothbound version should be purchased for reference purposes. This is probably the most useful single-volume work designed to stimulate the teacher in the teaching of fiction, especially the novel. It reveals various ways in which authors present their material, whether through a personal "voice" or through the technique of impersonal narration. It contains discussions of a large number of famous novels. There is an extensive bibliography (pp. 399–434), which includes studies of the narrative techniques of numerous fiction writers, British and American especially, plus a list of fictional works by "Unreliable Narrators and Reflectors."

* Brooks, Cleanth, and Robert Penn Warren. *Understanding Poetry* (Third edition). New York: Holt, Rinehart & Winston, Inc., 1960.

Still perhaps the most useful book for introductory work in poetry after more than a quarter of a century of widespread collegiate and secondary school use, this contains a large number of very teachable poems—with analyses—both from classic writings and from recent English and American literature. The chapters on "tone," "imagery," and "metrics" are particularly helpful to teachers. The final chapter shows the progress of five poems from early draft to final form, and the analysis of the changes helps to develop insights regarding the creative process. There is a glossary of terms frequently used in criticizing poetry and a brief but helpful discussion of versification. It seems also appropriate to mention here that the same two authors have written one of the most instructive books for the teacher of fiction: *Understanding Fiction* (Second edition). New York: Appleton-Century-Crofts, 1959.

Fergusson, Francis. *The Idea of a Theater: A Study of Ten Plays— The Art of Drama in a Changing Perspective.* Princeton, N.J.: Princeton University Press, 1949 (out of print). Paperback edition—Garden City, N.Y.: Doubleday Anchor Books, 1953.

This is a study of various approaches to great Western drama (rather than an analysis of various types of drama—comedy, farce, and the like) from *Oedipus Rex* to *Murder in the Cathedral.* Its main virtue is that it concentrates on a few great plays, the chapter on *Hamlet* being especially fine.

* *A Glossary of Literary Terms.* Revised by M. H. Abrams; based on the original version by Dan S. Norton and Peters Rushton. RINEHART ENGLISH PAMPHLET SERIES. New York: Holt, Rinehart & Winston, Inc., 1957 (paperback).

Available only in paperback, this edition is on good paper with very legible type. It is fairly durable but should be hardbound if intended for frequent use as a reference work. Though briefer than some other glossaries, it is perhaps the soundest and most authoritative, and it includes definitions and explanations of important literary terms in sufficient detail for most classroom purposes. Clarity and precision are its main virtues.

* Hamilton, Edith. *Mythology.* Boston: Little, Brown & Co., 1942. Paperback editions also available from New American Library, Inc., and Grosset & Dunlap, Inc.

Every reference collection should have the clothbound edition with its large, legible type and black-and-white illustrations by Steele Savage. This is a far more readable work than Bulfinch's. It is in its own right a work of great literary merit. It contains all the important Greek and Roman myths as well as a number of one-paragraph accounts of minor myths. It is written in a style that is not above the young, yet not beneath the sophistication of the mature person. Part seven deals with Norse myths.

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* Items preceded by an asterisk may be more useful in the elementary school than the other items listed.

Kendall, Paul Murray. *The Art of Biography*. New York: W. W. Norton & Company, Inc., 1965.
This is a five-chapter history of biography from ancient times to Mark Schorer's *Sinclair Lewis*. The opening chapter, "Walking the Boundaries," seeks to define the nature and characteristics of biography as a genre. Written with literary skill and grace by an accomplished practicing biographer, the book, despite its organization in historical sequence, penetrates to the essence of biography as a literary form and thus avoids giving a mere catalog of titles in chronological order. The author's rather brief listing of other helpful works on biography renders this volume less useful bibliographically than, for instance, John A. Garraty's *The Nature of Biography* (New York: Alfred A. Knopf, Inc., 1957). But Kendall's book, certainly the most perceptive of the many recent works on the subject, is indispensable to the teacher who wishes to get at the essentials of biography as an artistic form and does not want to settle for something that contains only brief comments on various biographies, categorized by profession or personality type.

O'Faoláin, Seán. *The Short Story*. New York: Devin-Adair Co., 1951.
When one considers the various works that have been published on the art of the short story, it is difficult to make a choice between contributions by two of the most talented recent practitioners of the form—Seán O'Faoláin, whose book is cited here, and his fellow-countryman, Frank O'Connor, author of *The Lonely Voice: A Study of the Short Story* (Cleveland: World Publishing Co., 1963). O'Connor's book is a history of the short story as it has been practiced by 11 major writers, including Turgenev, Maupassant, Lawrence, Joyce, and Hemingway. O'Faoláin's book attempts, rather, to analyse the short story as a genre of fiction. It is in three parts: critical studies of three writers—Daudet, Chekhov, Maupassant; four chapters dealing with, respectively, "convention," "subject," "construction," "language"; and the texts of eight great short stories by the three writers just mentioned, along with Stevenson, James, O'Connor, Bowen, and Hemingway. All eight stories are discussed in the earlier parts of O'Faoláin's study.

Rosenblatt, Louise. *Literature as Exploration*. For the Commission on Human Relations. New York: D. Appleton-Century Company, Inc., 1938.
First published in 1938, this work has been revised by the author to bring its findings up to date and will be released shortly by Noble & Noble, Publishers, Inc., New York. It remains the best book for the classroom on the social contexts of literature.

* Rosenheim, Edward W., Jr. *What Happens in Literature: A Student's Guide to Poetry, Drama, and Fiction*. Chicago: University of Chicago Press, 1960. Also available in paperback—Chicago: University of Chicago Press, Phoenix Books, 1961.

The paperback edition is sufficiently durable for reference use. The book contains four chapters: two on poetry and one each on prose fiction and drama. Its special merit is that by clear, concise discussions with appropriate examples for analysis, it elucidates the various characteristics by which the art of the poet, the art of the dramatist, and the art of the writer of prose fiction are differentiated.

Van Ghent, Dorothy. *The English Novel: Form and Function*. New York: Holt, Rinehart & Winston, Inc., 1953. Also available in paperback—New York: Harper Torchbooks, 1961.

For reference purposes and for any classroom teacher's use, the clothbound edition is indispensable. The paperback edition omits the excellent "Problems for Study and Discussion," which comprise the outstanding pedagogical feature of this book. In fact, the series of questions devised by the author for studying the novels with which she deals are, though meant for beginning college courses, models of how to guide discussions on fiction in the secondary school classroom. The book contains valuable essays on 17 classic British novels, including *Pride and Prejudice*, *Great Expectations*, and *Wuthering Heights*, plus an introductory essay on *Don Quixote*.

Reference Works on Composition

Altick, Richard D. *Preface to Critical Reading* (Fourth edition). New York: Holt, Rinehart & Winston, Inc., 1960.

This book is designed to help high school and college students to read critically by increasing their understanding of the relationships between writer, work, and audience. A wealth of exercises and assignments follow the sections on denotation and connotation, diction, sentence and paragraph construction, and tone.

Applegate, Mauree. *Easy in English*. Evanston, Ill.: Harper & Row Pubs., 1960.

Applegate offers an imaginative approach to the teaching of English language arts. The book contains numerous examples of student writing at the elementary level.

Braddock, Richard Reed, and Others. *Research in Written Composition*. Champaign, Ill.: National Council of Teachers of English, 1963.

This work contains a summary of present research, recommendations for new research, and detailed reports on five special studies.

Burrows, Alvina T., Doris Jackson, and Dorothy Saunders. *They All Want to Write* (Third edition). New York: Holt, Rinehart & Winston, Inc., 1964 (paperback).

The authors record steps followed in fostering creative writing in the elementary school. The work contains case studies of individual development.

Children and Oral Language. Prepared by a joint committee of the Association for Childhood Education International, Association for Supervision and Curriculum Development, International Reading Association, and National Council of Teachers of English. Helen K. Mackintosh, Editorial Chairman. Washington, D.C.: Association for Childhood Education International, 1964.

The aim of this 38-page publication is to highlight the importance of listening and speaking skills needed for effective communication by elementary school children today. Basic characteristics of listening and speaking are examined, and their relationships with personal development, social development, thinking, and learning are identified. The most reliable research on oral language up to the date of the bulletin's publication are briefly reviewed, and examples of good classroom practices are presented. The most effective roles of parents, teachers, and administrators in helping children to become competent speakers and listeners are suggested. The importance of evaluating progress is recognized, and suggestions are made regarding both informal and formal means of measurement.

Christensen, Francis. *Notes Toward a New Rhetoric.* New York: Harper & Row Pubs., 1967.

This little paperback volume is a compilation and extension of articles that have appeared in the National Council of Teachers of English publication, *College Composition and Communication.* According to the author, generative rhetoric of the sentence and the paragraph is based on four principles: addition, direction of modification or direction of movement, levels of generality, and texture.

Commission on English—Kinescopes. Commission on English. New York: College Entrance Examination Board.

A number of worthwhile kinescopes in the field of English are available from the Boston office of the Commission on English. These are 30-minute, black-and-white, sound films (for 16 mm projection and television) which demonstrate tested classroom practices for English teachers in high schools and colleges. In addition to the Elledge film cited in this section, several good kinescopes on the teaching of composition are recommended as follows: *A Linguistic Approach to Rhetoric; Organization—Rhetorical and Artistic; Seeing Writing: The Use of the Overhead Projector in Teaching Composition; The "Speaking Voice" and the Teaching of Composition; A Student Writing Assignment Based on "Fire Walking in Ceylon";* and *The Teaching of Composition and the Study of Style.* Educational personnel may borrow kinescopes from the Commission office. The borrower need pay only for the shipping. Requests should be in writing, and reservations, whenever possible, should be made at least two months in advance of planned showings. Requests should be sent directly to the Commission on English, Suite 300, 475 Commonwealth Avenue, Boston, Massachusetts 02215. (Related kinescripts are also available; see citation that follows.)

Commission on English—Kinescripts. Commission on English. New York: College Entrance Examination Board.

These are the complete scripts of the 30-minute kinescopes cited in the foregoing. They are in booklet form and are designed for use either by themselves or in conjunction with the films. They may be purchased singly or in sets at nominal cost. Orders should be sent to the Publications Order Office, College Entrance Examination Board, Box 592, Princeton, New Jersey 08540.

Elledge, Scott B. *Invention and Topics: or, Where to Look for Something to Say*. Kinescope, Commission on English. New York: College Entrance Examination Board.

This is among the helpful kinescopes that may be ordered from the Boston office of the Commission. Scott B. Elledge of Cornell University gives a talk on the history of the theory of rhetoric and the teaching of composition, with emphasis on invention and logic.

Freedom and Discipline in English. Report of the Commission on English. New York: College Entrance Examination Board, 1965.

This milestone document, of serious import to teachers of English and of interest to other persons as well, is the result of an intensive five-year study conducted by the Commission on English. The report contains an analysis of present-day weaknesses and strengths of high school English teaching, recommendations for improvement of instruction, and advice on basic approaches and methods that can be used to accomplish the best possible teaching. See especially the chapter on composition, pp. 80–106. This publication is highly recommended. Copies may be ordered from the Publications Order Office, College Entrance Examination Board, Box 592, Princeton, New Jersey 08540.

Gibson, Walker. *Seeing and Writing: Fifteen Exercises in Composing Experience*. New York: David McKay Co., Inc., 1959 (paperback).

Gibson's work is valuable for teachers at all levels. Models, both prose and poetry, provide examples of experience from varied points of view, and exercises place the student in similar composing situations.

Huey, J. Francis. *Teaching Primary Children*. New York: Holt, Rinehart & Winston, Inc., 1965.

The author describes beginning the writing period with an accent on writing for meaning. Chapter 8, "Acquiring Handwriting Skill," and Chapter 9, "Fostering Written Expression," are particularly helpful to the primary schoolteacher.

Leavitt, Hart D., and David A. Sohn. *Stop, Look, and Write*. New York: Bantam Books, Inc., 1964 (paperback).

This book demonstrates the use of pictures to stimulate students to see, to sharpen powers of observation, and to work with techniques of observation as valuable tools of writing. The content includes exercises in points of view, generalizing from specifics, essential detail, and so forth.

Mearns, Hughes. *Creative Power: The Education of Youth in the Creative Arts* (Second revised edition). New York: Dover Publications, Inc., 1959 (paperback).

This book has been selected by the National Education Association as one of the 20 foremost books on education published in modern times. Exploring the creative process, it is as timely today as it was when the original edition appeared in 1925. Hughes Mearns, a poet and teacher in the laboratory school at Teachers College, Columbia University, describes his techniques for encouraging creativity in students.

New Rhetorics. Edited by Martin Steinmann, Jr., New York: Charles Scribner's Sons, 1966. Also available in paperback.

This collection of essays is designed for readers who would like to acquire some understanding of what the new rhetoricians are talking about and of what the new students of linguistics are saying. It includes essays by Young and Becker, Christensen, Ohmann, Milic, Sledd, and Beardsley.

Strickland, Ruth G. *Language Arts in the Elementary School* (Second edition). Boston: D. C. Heath & Co., 1957.

This work contains an excellent review of language and the mental development of children of elementary school age.

Writing Prose: Techniques and Purposes (Second edition). Edited by Thomas S. Kane and Leonard J. Peters. New York: Oxford University Press, Inc., 1964 (paperback).

Prose models for analysis are followed by exercises in composition. There are sections on exposition, augmentation, description, characterization, narration, beginnings, and closings. This work is helpful for older high school students and as a teacher's source book.

Reference Works on Language

Baugh, Albert C. *A History of the English Language* (Second edition). New York: Appleton-Century-Crofts, 1957.

This standard work on the history of the English language is a valuable reference work for teachers at any level. It records the internal history of the language—its sounds, inflections, words added or changed, and words dropped—and the external history of intellectual and social forces that have influenced its course. Teachers will find particularly useful chapters 5 through 8, dealing with the changes in the language following the Norman conquest. An interesting discussion of probable reasons for such changes is also included. Chapter 9, dealing with Samuel Johnson's dictionary and eighteenth century grammarians and rhetoricians, is a fascinating section.

Bloomfield, Leonard. *Language*. New York: Holt, Rinehart & Winston, Inc. [1958]; London: G. Allen Unwin [1961].

This publication, a revision of an earlier work, summarizes the whole field of linguistics—descriptive, historical, and geographical—as it has developed to recent times. Much of the work done on phonology, morphology, and quite probably syntax analysis took its impetus from the book's predecessor, which was a landmark in the field of linguistics, and has been further influenced by the revision.

Bryant, Margaret M. *Current American Usage*. New York: Funk & Wagnalls Co., 1962.

The most recent information about usage in English speech and writing in the United States is brought together in this book. Entries are arranged alphabetically, each containing a discussion of the usage problem raised by the entry, pertinent data, and the conclusions of investigators who studied the problem. Though most of the evidence is from written English of the past 25 years, the speech usage of educated persons which is known to differ materially from their written usage is included. Regional differences are reported. Standard English is defined as the type of language employed by leaders of our society. Varieties are discussed, such as formal English, informal English, and colloquial English. The terminology of traditional grammar is used.

Chomsky, Noam. *Syntactic Structures.* The Hague: Mouton and Company, 1957. Also available in paperback—New York: Humantities Press, Inc.

Although parts of this slender volume are quite readable, e.g., "The Independence of Grammar," other sections are for the interested student of grammar and the specialist. It is the first major work in the field of transformational-generative grammar and the specialist.

"The Dictionary in the Elementary School" (theme of the issue), *Elementary English*, XLI (April, 1964).

This entire issue is devoted to articles that will be found useful in indicating the full dimensions of dictionary study not only in the elementary school but also in the junior high and senior high school. Contributors include Raymond Lubway, Robert C. Pooley, Marion A. Anderson, Pose Lamb, and Charles Stones.

Fries, Charles C. *American English Grammar.* English Monograph No. 10, National Council of Teachers of English. New York: Appleton-Century-Crofts, 1940.

This volume is a record of the uses of the English language in various socio-economic groups in American society. Fries' conclusion that the most striking difference between vulgar English and standard English lies in the former's poverty, both of vocabulary and of syntax, has important implications for English language teaching today.

Fries, Charles C. *Linguistics and Reading.* New York: Holt, Rinehart & Winston, Inc., 1963.

This little book sets forth a linguist's view of the process of learning to read and to spell by contrast within a frame. Fries specifically and carefully outlines what he considers to be the essentials of a linguistically sound approach to reading from learning the letters of the alphabet to a phonetically sound spelling-pattern approach to beginning reading. This is a significant work—one that every teacher of spelling or of reading should know, particularly the last four chapters.

Gleason, H. A., Jr. *Linguistics and English Grammar.* New York: Holt, Rinehart & Winston, Inc., 1965.

For the most part, this volume is understandable to the teacher who has a working knowledge of traditional grammar. Part I of the volume gives a notably clear account of the historical background of English grammar from the eighteenth century to the present and of the developments within linguistics in the past two decades. Part II is a presentation of sample generative grammars of a transformational-generative grammar. Part III concerns points of contact which grammar makes with such related areas as language variation; changing syntactic patterns from the early modern period (Shakespeare's English) to the present; language comparison, e.g., the inflection of German verbs and English verbs, the structural pattern of German and English noun phrases; language universals; and literary form and style. Clarity, redundancy, and ambiguity are discussed as aspects of style closely related to grammar. The final chapter "The Rehabilitation of Grammar," discusses grammar in relation to other facets of the English program, such as language standards, the teaching of composition, and the teaching of literature.

Guth, Hans P. *English Today and Tomorrow*. Englewood Cliffs, N.J.: Prentice-Hall, Inc., 1964.

The author provides a clear explanation of the distinctive features of structural grammar and of transformational grammar. He details similarities and differences between the two grammars; indicates the most useful insight of the new grammars to sharpen understanding of the language, and the most useful features of the old grammar that seem worth retaining for an eclectic grammar in the schools; traces historical attitudes toward usage; outlines modern dialect studies and the distinctive features of nonstandard, colloquial, and formal written English; and discusses linguistic approaches to and semantic analysis of meaning and the relationships thereof.

Hall, Robert A., Jr. *Sound and Spelling in English*. Philadelphia: Chilton Books, 1961 (paperback).

This publication is divided into six brief chapters beginning with a discussion of the relation of spelling to sound. Phoneme, grapheme, and morpheme are identified and described in relation to the English spelling system. The author maintains that most English phonemes are spelled regularly and that this regularity should determine the words used in beginning reading and spelling.

Hayakawa, Samuel I. *Language in Thought and Action* (Second edition). New York: Harcourt, Brace & World, Inc., 1964. Also available in paperback.

Semantics, defined as the study of human interaction through communication, is the subject of this most recent edition of a landmark in the field. The basic ethical assumption—that cooperation is preferable to conflict—is the explicit central theme of the book. The reader will find discussions of the importance of context and of functions of language: as report, judgment, or inference; as symbolism; as effective communication; as directive. The relationship of language to thought is considered in the discussion of levels of abstraction—the two-valued orientation and the multivaried orientation.

Lado, Robert. *Linguistics Across Cultures*. Ann Arbor, Mich.: University of Michigan Press, 1957 (paperback).

This little book pinpoints differences between sound systems, grammatical structures, vocabulary systems, writing systems, and cultures which two languages may represent. Although the author has written primarily for teachers of foreign languages, teachers of English will find the careful distinctions that are made between English and Spanish, particularly the sound systems of the two languages, most helpful in diagnosing the difficuties of many children who come from Spanish-speaking families.

Language Programs for the Disadvantaged. Champaign, Ill.: National Council of Teachers of English, 1964.

Here is an account of the findings of the National Task Force which was sponsored by the National Council of Teachers of English for the purpose of surveying and reporting upon individual programs in language-teaching throughout the United States. Ten general recommendations are proposed in Part V as guidelines for the establishment and operation of future programs and projects for the disadvantaged. Two sections contain annotated selected references on educating the disadvantaged and on language-learning for these children.

Lefevre, Carl A. *Linguistics and the Teaching of Reading.* New York: McGraw-Hill Book Company, 1964.

This book approaches the teaching of reading through the whole-sentence method. It involves the application of a modern linguistic description of speech-patterns to their graphic counterparts in print or in writing and includes information on the relationships of basic sounds and letters in spelling. Although the approach in the text is aimed at the reading program, the author considers that this general approach is also applicable to the teaching of spelling.

Lefevre, Helen E., and Carl A. Lefevre. *Writing by Patterns.* New York: Alfred A. Knopf, Inc., 1963.

This interesting exercise book allows much practice for students in either junior high or senior high to work with the English sentence, noting the patterns of English syntax and discovering which parts of the sentence are fixed and which are movable. Student writers can practice with passive transformations, inversions, and expansions of noun groups, verb groups, modifiers, and pattern adjuncts. Opportunity for extensive practice with substitution is also provided. Practice with prefixes and suffixes is tied to knowledge of the form classes.

Linguistics in the Elementary Classroom—Part I: Persepectives. Los Angeles: Office of the Los Angeles County Superintendent of Schools, November, 1965.

This publication interprets for elementary schoolteachers the significance of linguistics. A brief history of linguistics is presented, and the principal terms employed by linguists are explained. The chapter "Applications of Linguistics in the Elementary Classroom" takes up in turn oral language, spelling, reading, grammar, lexicography, dialectology, and etymology. Carefully devised examples of linguistically sound practices are given in each area. A helpful glossary and a bibliography appear at the end of the publication.

Loban, Walter D. *Language Ability: Grades Seven, Eight, and Nine.* Washington, D.C.: U.S. Department of Health, Education, and Welfare, 1966.

This is an extension of the study reported in *The Language of Elementary School Children,* with special emphasis on the linguistic development of the same children in grades seven, eight, and nine. The study is concerned specifically with children's use and control of language, their effectiveness in communication, and the relationships among their abilities in speaking, writing, listening, and reading.

Loban, Walter D. *The Language of Elementary School Children.* NCTE Research Report No. 1. Champaign, Ill.: National Council of Teachers of English, 1963 (paperbound).

The research program described in this report spearheaded a study of the language used by more than 338 kindergarten children of varying socioeconomic levels in Oakland, California, and continued the study through grade six, with 237 of the subjects remaining. The method employed was to analyze the subjects' speech as follows: by intonation unit; by communication unit; and by maze, a tangle of language impossible to classify phonologically or semantically. The findings have important implications for English language teaching, particularly the oral language program. The higher achieving group—also the higher in socioeconomic status—was more fluent, more dextrous at expanding sentence patterns and at achieving more flexibility within them, more sensitive to the conventions of the language, more inclined to express tentativeness, and superior in reading and writing ability.

Lodwig, Richard R., and Eugene F. Barrett. *The Dictionary and the Language.* New York: Hayden Book Company, 1967.

This little book, intended for students in junior or senior high school, contains an interesting history of dictionary making and a clear delineation of the job of the lexicographer. In dealing with the preparation of a modern dictionary, it gives an excellent account of the making of *Webster's Third New International Dictionary.* The exercises are intriguing. They should aid students in understanding the history of words and the process of word formation. This is a durably bound paperback that will focus the student's interest on language and deepen the teacher's knowledge of language. It includes good bibiographies for teachers.

Malmstrom, Jean, and Annabel Ashley. *Dialects—U.S.A.* Sponsored by the Commission on the English Language, NCTE. Champaign, Ill.: National Council of Teachers of English, 1963.

This publication presents an introduction to linguistic geography—to the "speech communities" in geographic areas of the United States. It treats, briefly, of certain differences that delineate these communities—differences in pronunciation, vocabulary, and grammar. The process of language change, through borrowing and adaptation from other languages, is explained briefly with many examples. A final chapter contains a discussion of dialect in literature and the problems of representing it. A bibliography of dialect literature is included. A list of source materials about dialect differences in the United States appears at the front. Each chapter has "suggestions" that all teachers might use to implement the study of this aspect of language in the classroom.

Newsome, Verna L. *Structural Grammar in the Classroom.* Wisconsin Council of Teachers of English, 1961.

This little booklet provides a clear, simple explanation of structural grammar and indicates the added insights this grammar gives into the structure of English. Some interesting exercises that deal with manipulation of structure are included.

Roberts, Paul. *English Sentences.* New York: Harcourt, Brace & World, Inc., 1962.

Intended for high school students, this small publication presents a rather simple, easy introduction to transformational grammar. Ten basic sentence patterns are introduced, and transformation is presented as a means of explaining more complicated sentences. Some problems of ambiguity are clarified through immediate constituent analysis. While the book deals with many problems of sentence structure and spelling commonly approached in the conventional handbook, it offers a new basis for explanation and a wealth of new exercises. *English Syntax* (alternate edition, 1964), from the same author and publisher, offers a programmed introduction to transformational grammar.

Sledd, James, and Wilma R. Ebbitt. *Dictionaries and That Dictionary.* Chicago: Scott, Foresman & Co., 1962 (softbound).

This book gives, first, an introduction to the history and extent of English lexicography. Within this section are excerpts from Samuel Johnson's preface to his dictionary and from Noah Webster's preface to his. Part Two presents reviews, letters, and articles that followed the publication of *Webster's Third New International Dictionary.* Exercises involving investigation and checking within dictionaries, including Webster's "Third," make telling points for the editors' conviction—that the dictionary records and does not prescribe.

Social Dialects and Language Learning. Edited by Roger Shuy. Proceedings of the Bloomington, Indiana, Conference, 1964. Champaign, Ill.: National Council of Teachers of English, 1965.

The Bloomington conference initiated a dialogue among linguists, anthropologists, classroom teachers, and school administrators regarding the significance of nonstandard dialects for social cohesion and for education. The linguistic, psychological, and social aspects of the problem of dialectal change are set forth in all their complexity. Teachers and administrators will find particularly interesting the discussion of the relationship between nonstandard dialect and social adjustment, the reports on urban Negro speech, and descriptions of several programs for changing dialects or for adding standard English as a second dialect.

Stockwell, Robert P., and J. Donald Bowen. *The Sounds of English and Spanish.* Also: Stockwell, Robert P., J. Donald Bowen, and John W. Martin. *The Grammatical Structures of English and Spanish.* Chicago: University of Chicago Press, 1965 (paperbacks).

Both these books, published in the same year by the University of Chicago, are definitive books written for teachers of English as a second language. They provide extensive and helpful insights into the differences between Spanish and English.

Strickland, Ruth G. *The Contributions of Structural Linguistics to the Teaching of Reading, Writing, and Grammar in the Elementary School.* Bul., Vol. 40, No. 1. Bureau of Educational Studies and Testing, School of Education. Bloomington, Ind.: Indiana University, January, 1964.

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This reference provides an account of an intensive study of publications concerning structural linguistics as they apply to English and the teaching of English at the elementary school level. It includes a listing of some concepts of language which, it was felt, were appropriate and helpful at the elementary level in the areas of reading, spelling, and grammar.

Teaching English as a Second Language: A Book of Readings. Edited by Harold B. Allen. New York: McGraw-Hill Book Company, 1965.

The selections in this anthology are taken from a wide variety of American, British, Philippine, and Australian publications on language teaching. The individual articles vary greatly in value, but some of the most significant articles published in the last decade are included. The book is divided into sections dealing with Theory and Approach, Teaching English Speech, Teaching English Structure, Teaching English Vocabulary, Teaching Usage and Composition, Teaching the Printed Word, Methods and Techniques, Teaching with Audio-Visual Aids, and Testing.

Thomas, Owen. *Transformational Grammar and the Teacher of English.* New York: Holt, Rinehart & Winston, Inc., 1965 (paperback).

This durably bound paperback provides simple explanations of the terms used in discussing grammars; for example, those relating to scientific and pedagogical grammars and those relating to transformational and generative grammars. The author presents a reasonably simple step-by-step explanation of the operations within transformational grammar. The final chapter, "A New Philosophy," indicates quite specifically some of the implications of the new grammar for the teaching of English language, whether it be the language patterns used in primers or explanations of syntax at the high school level.

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